

# THE CLASSICAL GUITAR.

Selected and transcribed by  
Frederick Noad.

# Acknowledgments

I should like to express my thanks to the many librarians who have given courteous assistance during my search for early guitar editions, in particular at the British Museum, the Gesellschaft der Musikfreunde, Vienna, the Österreichische National-Bibliothek, the Wiener Stadtbibliothek, the Bibliothèque Nationale, Paris, the Biblioteca Central and the Orfeo Catalan, Barcelona, and the Musikaliska Akademiens Biblioteket, Stockholm.

I acknowledge with gratitude the assistance of the Guitar Foundation of America and its archivist, Dr. Thomas Heck, particularly for the supply of many Giuliani original editions. Also my thanks to Ronald Purcell for the generous supply of items from his collection, and to Ako Ito and Henry Dorigny for suggesting and furnishing the original edition of their favorite Diabelli duet.

Jean Welles again helped with manuscript preparation for which I am most grateful; and no acknowledgement could sufficiently express my thanks for the constant encouragement and practical assistance of my wife Marilyn throughout this long project.

Finally I would like to express my deep appreciation to Vahdah Olcott Bickford for helpful advice and the free use of her outstanding collection.

Copyright © 1976 Ariel Publications,  
A Division of Music Sales Corporation, New York

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying or recording, without permission in writing from copyright holder credited or from the publisher: Ariel Publications, 24 East 22nd Street, New York, NY 10010 USA.

Book design by Iris Weinstein

Illustration(s) on pages 4, 37, courtesy of the British Museum, on pages 14, 41, courtesy of the Mary Evans Picture Library, on pages 35, 105, courtesy of the Mansell Collection; on page 72, courtesy of the Library of the Royal Swedish Academy of Music; on page 74, courtesy of the Biblioteca Nacional, Madrid; on page 101, courtesy of the New York Public Library (Muller Collection).

International Standard Book Number: 0-8256-9952-5  
Library of Congress Catalog Card Number: 75-16980

Distributed throughout the world by Music Sales Corporation  
24 East 22nd Street, New York, NY 10010 USA  
78 Newman Street, London W1P 3LA England  
27 Clarendon Street, Artarmon, Sydney NSW 2064 Australia

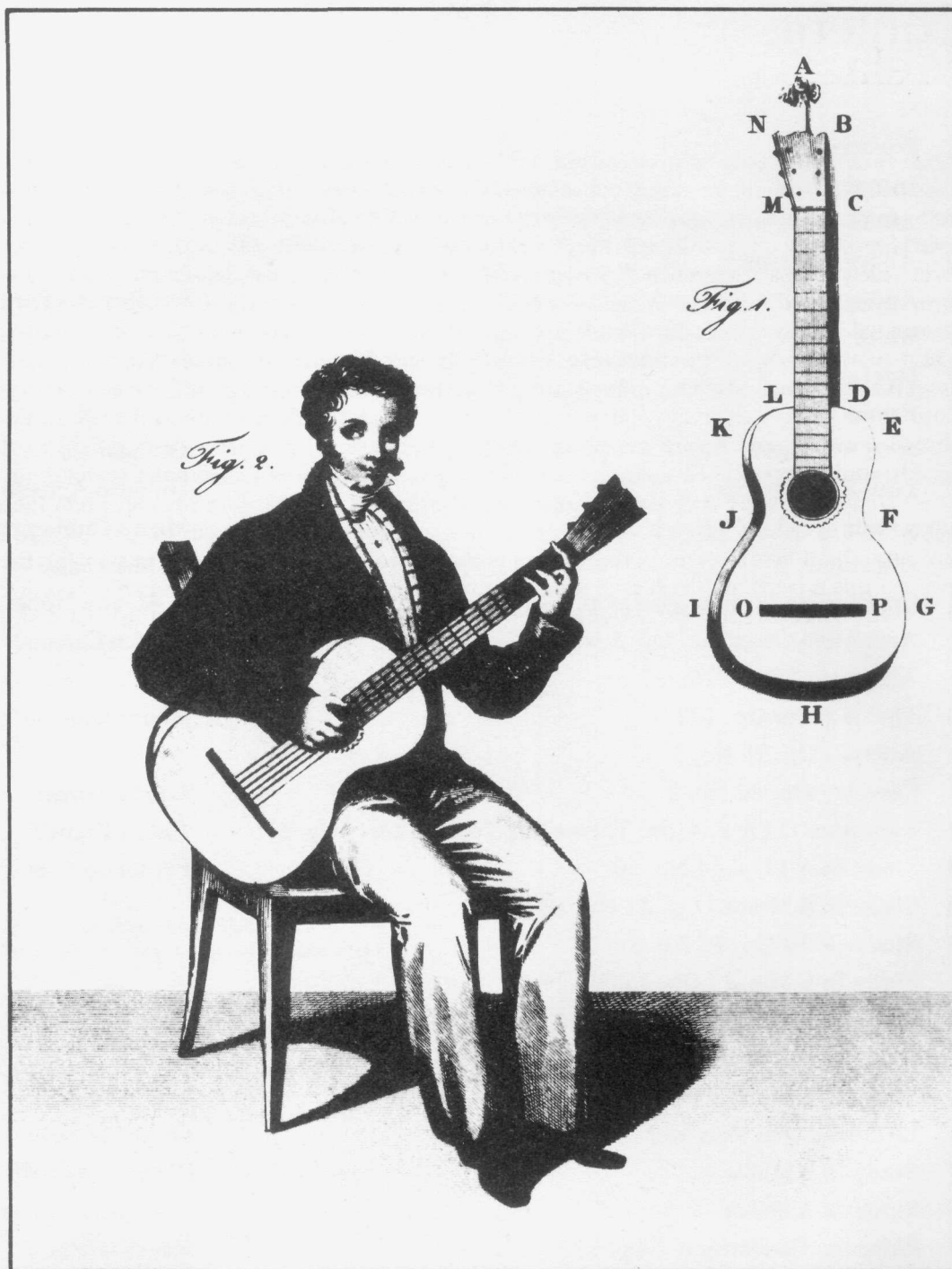
Exclusive book trade distribution for  
Alfred A. Knopf, Inc. 201 East 50th Street,  
New York, NY 10022, in the United States  
by Random House, Inc., New York, and  
simultaneously in Canada by Random House  
of Canada Limited, Toronto.

Printed in the United States of America by  
Vicks Lithograph and Printing Corporation



# Contents

5	Preface	
6	Introduction	
7	About The Composers	
10	About The Music	
12	Andante	Ferdinando Carulli
14	Waltz	
16	Duet In G	
17	Rondo	
20	Air, Nel Cor Piu	G. Paesiello
22	Four Easy Studies	Dionisio Aguado
26	Sonatine / Op. 71 No. 1	Mauro Giuliani
33	Andante	A. Meissonier
34	Cradle Song / (Wiegenlied) Op. 13 No. 2	C. M. von Weber
35	Andantino Grazioso / Op. 5 No. 8	Matteo Carcassi
37	Allegretto / Op. 5 No. 12	
40	Theme From Op. 102	Mauro Giuliani
41	Arietta / Op. 95 No. 3	
45	Caprice / Op. 20 No. 2	Luigi Legnani
47	Variations On A Favorite Theme For Two Guitars / Op. 57	Anton Diabelli
59	Study In A / Op. 44 No. 20	Fernando Sor
60	Study In B Minor / Op. 31 No. 18	
62	Study In E / Op. 35 No. 8	
64	Study In E Minor / Op. 35 No. 24	
68	Study In E Minor / Op. 35 No. 18	
69	Study In E / Op. 42 No. 3	
72	Study In E Minor / Op. 48 No. 5	Mauro Giuliani
74	Le Premier Pas Vers Moi / Op. 53	Fernando Sor
83	Study In E Minor	Dionisio Aguado
85	Study In A Minor	
89	Polonaise Concertante / Op. 137 No. 2	Mauro Giuliani
93	Minuet And Rondo From The Grand Sonata / Op. 22	Fernando Sor
98	Andante Largo / Op. 5 No. 5	
101	Variations In Tremolo From Op. 21	Giulio Regondi
105	An Die Musik / Op. 88 No. 4	Franz Schubert
108	Variations On A Theme Of G. F. Handel / Op. 107	Mauro Giuliani
114	Fantasy / Op. 7	Fernando Sor
117	Variations On La Folia And Minuet / Op. 15	
121	Grand Overture / Op. 61	Mauro Giuliani
134	Grand Solo / Op. 14	Fernando Sor



This plate taken from Aguado's method shows a right hand position similar to that used by Spanish flamenco guitarists. A more formal position appears in Carcassi's method (see page 139).

# Preface

This book represents the completion of a four year task, much of the time having been spent in locating and studying original editions or manuscripts. As a player I have been frequently irritated by the discrepancies between "revised" editions of famous guitar pieces; this research has provided the answer to many speculations about what the composers actually wrote. The editions in this book are not revised, but are reproductions of original or early publications. Fingering has been added because for every player who would like to see an unfingered *Urtext* edition, there are a hundred who expect fingering. However in many of the works, particularly Giuliani's, the fingering is implicit in the score from the form of slurring and other clues; thus the task becomes one of attempting to reveal, rather than create fingering.

The only perfect score, in fact, exists in the mind of the composer. The minute he puts pen to paper the possibility of mistake begins, and this is further compounded as the manuscript is set by the engraver; so even a first edition is subject to, and frequently contains, small errors or imperfectly expressed intentions. In an imperfect world one can only do one's best, and at least I can reassure the reader that every effort has been made to present some of the best examples of a musical period unaltered by editorial revision.

# Introduction

The music in this volume is chosen from the first decades of the nineteenth century, distinguished by the term *Classical* from the Baroque guitar music of the previous two centuries and the highly romantic guitar music which was to follow.

In the early part of the previous century the guitar with its five double strings suffered a decline in popular interest, being supplanted in England by a revival of the ancient cittern, a small, wire-strung instrument sounding somewhat like a mandolin. The cittern became known as the English guitar, and sometimes simply as the guitar, which has proved a source of some confusion to historians. For instance when a niece of George Washington wrote to her uncle begging him for a guitar, the strongest possibility is that she in fact wanted a cittern.

Music for the cittern was written as for the violin, on a single staff with a treble clef, in place of the tablature systems previously associated with the plucked strings.

At the end of the century the guitar proper began to reassert its popularity, having now acquired a sixth string which increased its harmonic possibilities. In addition, single strings replaced the previous pairs, giving the appearance of greater simplicity. The music was now written as for the cittern, on a single staff, although the actual sound was an octave lower than the pitch represented. Early guitar scores also shared with the cittern a simplified approach to notation, in which the duration of separate parts was not distinguished.



instead of



To do this was, in a sense, to retain the principal disadvantage of the now defunct tablature system, and the better composers soon moved toward a reform of guitar notation establishing a style that has remained virtually unchanged to the present day.

The instrument of the period characteristically had a deeper waist than the Baroque guitar, and the number of frets was increased to as many as eighteen compared to the previous ten. In addition one may see the beginnings of a preference of rosewood for the back and sides, now considered indispensable to the concert guitar.

Perhaps the most important difference from contemporary instruments lies in the shorter string length of the early nineteenth century instrument, the closer frets permitting a greater compass of notes by the left hand. This becomes significant when the composer called for a reach which is impossible on today's guitars, necessitating in some cases a change of fingering, in others simply abandonment of the piece. Fortunately, the problem is not insuperable in the case of most composers, the major exception being Dionisio Aguado who in a large number of his works makes demands on the left hand which are quite impossible to realize on a modern fingerboard.



# About The Composers

The leading figure of the period is the Catalan composer-guitarist Fernando Sor (1778-1839), whose works are more widely performed today than those of any of his contemporaries. Sor received his early musical training at the Montserrat monastery, famed for its school of sacred music, the Escolanía, whose origin dates back to the 13th century. After leaving the monastery he composed his first opera, *Telémaco en la Isla de Calipso*, which was well received in Barcelona. In his early twenties he was accepted into the household of the Duchess of Alba, at a time when Goya was also under her patronage. In the following years he also enjoyed the favor of the powerful house of Medinaceli, from which he received both material and artistic support.

This well-connected and probably comfortable existence was to come to an end when Joseph Bonaparte was established as puppet king of Spain, and in the ensuing struggles Sor, together with other intellectuals including Goya, allied himself with the French cause. When it became apparent that, with British help, the Spanish throne would be re-established, Sor wisely emigrated to France.

This enforced exile probably did much to increase Sor's fame in the international sense. In Paris his ballet *Cendrillon* was received with considerable success, being presented no less than one hundred and four times between 1823 and 1830. His performances on the guitar prompted glowing reviews in both London and Paris, and undoubtedly were a major influence in awakening popular interest in the instrument.

His many instructional pieces show a desire to elevate the level of guitar playing, and his very interesting method was published in Spanish, French and English versions. In it he explains his ideas on technique at considerable length, including his opinion on the use of fingernails, which he regarded as an inconvenience.

The other leading figure of the period was the Italian Mauro Giuliani, whose compositions and performances earned him the respect of leading musicians of the time and who, with Sor, may be considered a prime influence in establishing a level of serious professionalism for the guitar. Whereas Sor's popularity was mainly centered in Paris and London, Giuliani reigned as the outstanding guitar virtuoso of Vienna, where he established himself in 1806 and remained until 1819. An extensive and interesting chronicle of his life there, including concert reviews, details of his association with Beethoven, Moscheles, Hummel and others is included in Thomas Heck's *The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)*. (Doctoral dissertation, Yale University 1970. University Microfilms, Box 1307, Ann Arbor, Michigan 48106). As a composer Giuliani was more prolific than Sor, his published compositions with opus numbers reaching 151 compared to the former's less than 70. His personality seems to have been somewhat mercurial, and having apparently saved little from his successful years he died, as did Sor, in comparative poverty.

Dionisio Aguado (1784-1849) was born in Madrid and studied the guitar under Padre Basilio (Miguel Garcia). In common with Sor and Giuliani he was interested in the reform of notation for the guitar, and in the introduction to his *Escuela de Guitarra* of 1825 cites even his own teacher as one of those who were "less fortunate in manifesting on paper that which they practised with their hands."

In 1825 Aguado visited Paris, some say expressly for the purpose of meeting Sor for whom he had considerable admiration. His modest personality seems to have endeared him to his countryman, and they became firm friends in spite of having radically different views of technique. Aguado's style involved the use of nails and scales of great speed, a type of virtuosity usually associated with the popular guitarists of Andalusia. Sor, on the other hand, seems to have been more concerned with producing a round full sound, which is consistent with the melodic quality of his compositions. In spite of these differences the two resided for a time in the same house in Paris, and for his friend and himself Sor wrote the duet *Les Deus Amis* Op. 41.

Aguado's compositions were well received in Paris, but affection for his homeland drew him back to Madrid in late 1838 where he remained until his death.

Apart from didactic works Aguado published collections of Andantes, Waltzes, Minuets etc., as well as works of a national character such as his *Fandango* Opus 16.

The Neapolitan Ferdinando Carulli (1770–1841) was essentially a self-taught guitarist who achieved celebrity as a performer. At about the age of thirty-eight he settled in Paris, where his virtuoso capacity soon won him a devoted following of students and admirers. His method became a standard work, and was followed by numerous further publications totaling eventually more than three hundred and fifty.

He was in no sense a musician of the level of Sor or Giuliani, and yet his success seems undeniable. He had the ability to write simple music within the capacity of the average amateur, and this ensured a ready reception of his work by the leading publishers.

In addition to a profusion of short solo works, Carulli wrote Sonatas for one and two guitars, numerous themes and variations, concertos with small orchestra, and a number of curious programmatic pieces interspersed with narrative text—*The Troops Begin to Embark*, *The Storm Rages*, and so on.

Carulli's unique position was somewhat challenged by the arrival in Paris of his younger compatriot Matteo Carcassi (1792–1853). The latter had acquired a wide reputation as a touring virtuoso, and a personal friendship with the publisher Meissonier probably helped to introduce his compositions to the Parisian public. Possessing the same gift for simplicity, Carcassi added to this a stronger melodic gift than Carulli and a more imaginative use of the higher positions of the instrument. He also favored the operatic fantasia, arrangements of popular melodies from *William Tell*, *Fra Diavolo* and other standards of the time.

Two guitarists of humbler abilities entered the publishing world, and both achieved considerable success. In Vienna, Anton Diabelli (1781–1858) established a position as a popular teacher of the piano and guitar, and in 1818 went into partnership with the publisher Peter Cappi to form the firm of Cappi and Diabelli. By 1824 he was in a position to buy out his partner and continue as sole proprietor. He then became Schubert's publisher, and moved in the most distinguished musical circles. Perhaps his greatest fame is derived from the thirty-three variations that Beethoven wrote on a waltz of his composition. His numerous works for solo guitar were primarily directed at amateurs, and are less interesting on the whole than the guitar duets and the small chamber works where his musical abilities are more apparent.

Antoine Meissonier (1783-18?) had already established a name as a player and teacher when in 1814 he founded the publishing company which successfully produced many guitar works including those of Carcassi. His simple compositions for solo guitar show a certain taste and elegance and are suitable for beginners.

Luigi Legnani (1790–1877) was born in Ferrara, Italy, and gained early musical experience with the opera in Ravenna. After a highly successful performance as a guitar soloist in Milan in 1819, his career was established and he toured Europe extensively. In Madrid the well-known music historian Mariano Soriano Fuertes wrote of one his concerts: "The Italian guitar virtuoso, Senor Luigi Legnani, played fantasias and brilliant variations with the full orchestra, and solos of his own composition. He displayed a most remarkable agility of execution and produced a tone of infinite depth and rare singing beauty, particularly in his cantabile on the bass strings. He was called again and again after he had already repeated his programme."

Legnani toured on a number of occasions with Paganini, playing the guitar part to the latter's duets for violin and guitar.

Giulio Regondi (1822–1872) toured Europe extensively as a child prodigy in company with a man who claimed to be his father, but who subsequently deserted him taking with him the proceeds of Regondi's successes. An article in the *Harmonicon* magazine (1831, p. 200) under the heading "Diary of a Dilettante" describes one of his London appearances: "Among the musical wonders of the day is Giulio Regondi, the child whose performances on the Spanish Guitar are not only calculated to surprise but

please even connoisseurs. This most interesting prodigy, for such he may be termed, who has only reached his eighth year was born at Lyons; his mother being a native of Germany, but his father an Italian: To say that he plays with accuracy and neatness what is difficult is only doing him scanty justice; to correctness in both time and tune he adds a power of expression and a depth of feeling which would be admired in an adult; in him they show a precocity at once amazing and alarming; for how commonly are such geniuses either cut off by the preternatural action of the mind, or mentally exhausted at an age when the intellects of ordinary persons are beginning to arrive at their full strength."

In fact Regondi continued to tour successfully and to charm audiences with the particularly poetic quality of his interpretation.

Many of the celebrated Vienna composers were familiar with the guitar and played it as an accompaniment to songs. Both Schubert and von Weber were players and both published a number of songs with guitar accompaniment. In *The Guitar and Mandolin* (Schott, London. Revised edition 1954), P. J. Bone wrote, "The majority of Schubert's accompaniments were conceived on the guitar, and only afterwards did he set them for the piano, and many of his early songs were originally published with guitar. Many of his accompaniments show clearly and indisputably the influence and character of this instrument; they are in truth guitar accompaniments."



# About The Music

Although the total surviving body of guitar music from the early nineteenth century is vast, yet there are few compositions that can be classified as "major works." Attempts at, for instance, sonata-allegro form are rare compared to the enormous volume of waltzes, minuets, andantes, and so on. Nevertheless the two most able composers, Sor and Giuliani, were able to approach the larger canvas and two single-movement examples are included: Sor's *Grand Solo* and Giuliani's *Grand Overture*. Both are eminently performable on the concert stage, and both use the guitar in the grand manner with orchestral suggestions in the texture.

Themes and variations were immensely popular as a form, and tended to suit the guitar because of the uniformity of key which avoided the complications of modulation to difficult positions. The variety appeared in differing rhythmic treatments, with usually a single excursion into the minor mode. Two particularly successful examples are included, Giuliani's variations on the *Harmonious Blacksmith* theme, and Sor's treatment of the ever popular *Folies d'Espagne*. For two guitars Diabelli's *Variations on a Favorite Theme* affords light-hearted entertainment of a type very characteristic of the period.

Giuliani's *Sonatina from Opus 71* is a beginner's piece, chosen in preference to many similar examples by Carulli, Carcassi and others because even within the confines of the first position the imaginativeness of the better composer is very apparent.

Arrangements of operatic themes were popular in the period, but are sparsely represented here on the assumption that a large measure of their original success was due to the fact that the tunes were already well-known which is rarely the case today.

A large body of studies have been included, not only because they provide attractive material for less advanced players, but also because the composers included some of their most charming melodies in the instructional methods that they all wrote, possibly because these methods had the potential of much wider sales than individual works or small collections.

For duet players a variety of works have been included, including a complete edition of Sor's delightful Opus 53. A very popular form of duo involved the use by the first guitar of a *capotasto* (or capodastro) clamped onto the third fret of a conventional guitar, or alternatively the use of a smaller (*Terz*) guitar tuned a minor third higher. The Diabelli duet is an example of this combination. Any prejudice that may exist against the use of this device with the classical guitar should be dispelled by the knowledge that Giuliani's nickname given to him by a frivolous secret society to which he belonged was *Vilac Umo Capodastro*.\*

Ultimately, the choice of music has been based on melodic quality, since I believe that those who play the guitar are particularly concerned with melody, and a personal liking for the selected works. I realize that the collection heavily favors the work of Sor and Giuliani; but after examining literally hundreds of compositions of other composers of the period in the hope of finding a neglected masterpiece, I have come to the conclusion that there is a considerable qualitative gap between these two leading figures and all their competitors. To represent the lesser composers would have entailed robbing space from the better ones, and as this is not an historical work, the decision to emphasize Sor and Giuliani seemed unavoidable. The only significant regret I have is the inability to include good representative works of Paganini, who was a considerable guitarist as well as violinist. The only unpublished compositions that I have so far been able to acquire have not been up to the required standard, and I can only hope that in a later work I may be able to do justice to the guitar compositions of this remarkable man.

In conclusion may I wish the reader much enjoyment in exploring some of the treasures of this period.

FREDERICK NOAD

\* Heck, Op. cit., Vol. I p. 117.



**Méthode complète**

pour la

**GUITARE**

par

**F. CARULLI**

---

Vollständige

**Guitarren - Schule**

von

**F. CARULLI.**

**Prix 4 Francs.**

**Chez N. Simrock à Bonn**

# Andante

This Andante and the three pieces which follow are from Carulli's *Méthode Complète Op. 27*, composed for the instruction of his son Gustav. The popularity of these simple studies is evidenced by the continuous reprinting of them from the early nineteenth century until the present day.

[1] It is important to place the left hand 4th finger correctly on its tip to avoid touching and muting the open E string.

Suggested tempo is ♩ = 82.

Ferdinando Carulli  
(1770-1841)

The musical score for 'Andante' by Ferdinando Carulli is presented in a single staff in treble clef, 2/4 time. The piece consists of six lines of music. The first line includes fingerings 'i m i m' and 'm' above the notes. The second line includes a '-1' above the first measure. The third line includes a boxed '1' above the first measure. The fourth line includes a '2' above the final measure. The fifth line includes a '2' above the final measure. The sixth line includes a '4' above the final measure. The piece ends with the word 'Fine'.



*D. C. al Fine*



# Waltz

This simple waltz is an attractive beginner's piece and should present no difficulty. The score demonstrates early simplified notation for the classical guitar. As the form of notation developed it became customary to separate the voices with more clarity; for instance, measure three has the implication of a sustained bass note and would probably be written thus by later composers:



[1] *Carulli's fingering here was:*



Suggested tempo is ♩ = 116.



Ferdinando Carulli



# Waltz

Ferdinando Carulli

The musical score is written for a single melodic line on a treble clef staff. It begins in the key of D major (one sharp) and 3/4 time. The first staff contains the opening measures, with fingerings 'm i i m i' above the first five notes and 'p' (piano) markings below the first and third measures. The second staff continues the melody with more complex fingering, including triplets and sixteenth notes. The third staff shows a repeat sign and further melodic development. The fourth staff concludes with a 'Fine' marking. The fifth staff starts with a first ending bracket labeled '[1]' and includes some accidentals. The sixth staff continues the piece with various rhythmic patterns. The seventh staff concludes the piece with a 'D. C. al Fine' instruction and a final triplet figure.

D. C. al Fine

# Duet In G

Carulli composed this duet for student and teacher, the teacher taking the lower line. However, the lower part is only marginally more difficult than the upper, making this a simple duet for beginners. Suggested tempo is  $\text{♩} = 76$ .

Ferdinando Carulli

**Andante**

Guitar I

Guitar II

*p*

16

# Rondo

Carulli intended this Rondo for the practise of the various left hand positions. It is not hard to play once the fingering is understood.  
For the purposes of this book it has been slightly abbreviated.  
Suggested tempo is ♩ = 92.

Ferdinando Carulli

Moderato

The musical score for 'Rondo' by Ferdinando Carulli is presented in seven staves. The first staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It includes various note values and rests, with fingerings indicated by numbers 1-4. The second staff features a first ending bracket labeled 'I' and a fifth ending bracket labeled 'V'. The third staff includes a crescendo (*cresc.*) marking. The fourth staff begins with a mezzo-forte (*mf*) dynamic and includes a third ending bracket labeled 'III'. The fifth staff continues the melodic line. The sixth staff includes a half-third ending bracket labeled '½ III'. The seventh staff concludes the piece with various note values and rests.







III - - - - - 1/2 VII - - - - -

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including triplets and slurs. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is 2/4. The system is numbered 2 in the top left corner.

[illegible]

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef. The melody is in 4/4 time, indicated by the "4" above the first measure. The key signature has one flat (B-flat). The melody consists of several measures, some with accidentals (sharps and flats). Below the staff, there are fingerings (1-4) and breath marks (gamma symbol). A large "I" with a dashed line and a gamma symbol indicates a first ending. The score ends with a double bar line and a final gamma symbol.

A musical score for the song 'The Rose Tree'. It features a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score includes a double bar line at the end, indicating the end of the piece.

# Air, Nel Cor Piu

This Aria from Paisiello's opera *La Bella Molinara* was extremely popular in the early nineteenth century, and many composers wrote instrumental variations using its tune as the theme. In his instruction method, Sor included the song as an example of style in guitar accompaniment.

The fingering is editorial, the original having none.

Guitar Arrangement  
Fernando Sor

G. Paisiello  
(1741-1816)

Voice: Nel cor più non mi sen - to bril - lar la gio - ven - tù, cag -  
 gion del mio tor - men - to a - ni - ma mi - a sei tu, mi  
 pun - gi - chi mi ma - sti - chi, mi piz - zi - chi, mi stuz - zi - chi, che

Guitar:  $\frac{1}{2}$  I - - - - I - - - -  $\frac{1}{2}$  I - - - I - - -  
 I - - - - III - - - -  $\frac{1}{2}$  I - - -  $\frac{1}{2}$  I - - - I - - - -  
 $\frac{1}{2}$  III - - - - I - - - -

cos' è questa, ohi mè, pie - tà, pie - tà, pie - tà, a -

I - - - -

mo - re è un - cer - to che che de - li - rar mi fà.

I - - - -  $\frac{1}{2}$  I - - - -



# Four Easy Studies

In 1820 Aguado published a series of ambitious studies for the guitar, which apparently were considered too difficult for most players. As a result, Aguado set about preparing a method (*Escuela de Guitarra*) that would include graduated lessons to lead up to the execution of his advanced studies.

The method was published in 1825, and contained many delightful easier "lessons". Those included here are numbers 48, 70, 80 and 94 from the 1825 edition. Fingering has been added to clarify Aguado's somewhat sparse indications.

## No. 1 In C

**[1]** *Care should be taken to make this progression of chords as smooth as possible in spite of the necessary jumps of the left hand.*

Suggested tempo is  $\text{♩} = 72$ .

Dionisio Aguado  
(1784-1849)

The musical score for 'No. 1 In C' is presented on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a box containing the number 1. The score includes various chord progressions and melodic fragments, with fingerings indicated by numbers 1-4 and 0 (open string). The piece concludes with a repeat sign and a first ending bracket labeled 'I'.

# No. 2 In E

Aguado writes of this study that the melody part will be played by the middle and ring fingers (m) and (a), the lower parts by the thumb and index fingers (p) and (i).

[1] The cross fingering enables the second finger to remain on the E in preparation for the following chord.

Suggested tempo is  $\text{♩} = 88$ .

The musical score is written on three staves in E major (three sharps). The first staff contains five measures of music. The first measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The second measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The third measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The fourth measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The fifth measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The second staff contains five measures. The first measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The second measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The third measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The fourth measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The fifth measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The third staff contains six measures. The first measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The second measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The third measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The fourth measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The fifth measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i). The sixth measure has a half note G4 (fingered m) and a half note E4 (fingered a) above a whole note chord of E2 (fingered p) and G2 (fingered i).

## No. 3 In A

Aguado's note to this study indicates that it should be played as if in three voices because of the tied notes. He also points out that in order to hold the tied notes for their full value, the usual order of the left hand fingering has to be modified to prepare for the notes immediately following. This becomes apparent after playing the piece.

Suggested tempo is  $\text{♩} = 132$ .





# No. 4 In E

In his instructions for this study Aguado recommends concentrating the attention on the longer notes in each chord, i.e., the part which sustains.  
Suggested tempo is ♩ = 52.

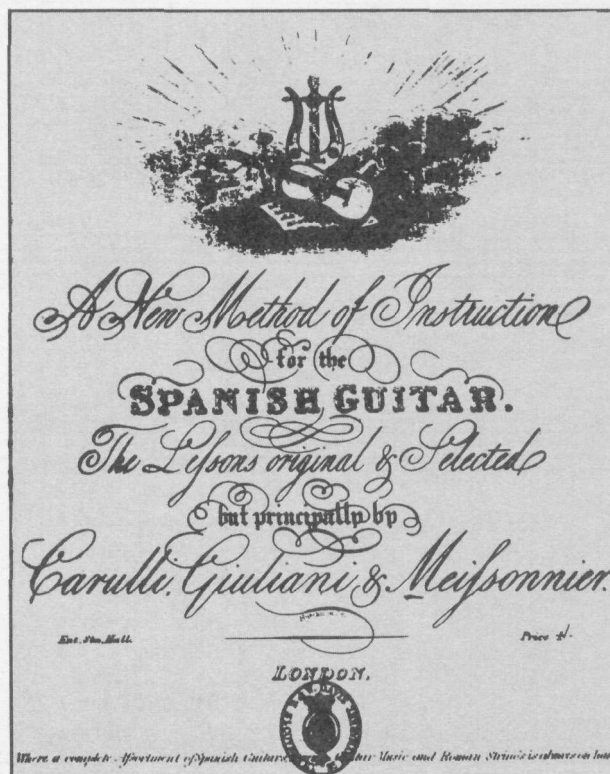
The musical score consists of three staves of music in E major (three sharps) and 2/4 time. The notation includes various fingerings (numbers 1-4), slurs, and articulations. The first staff has a circled 3 at the end. The second staff has a circled 3 and a circled 2. The third staff has a circled 3. Above the staves, there are markings for fingerings and articulations: 1/2 II - - - 7, II - - - 7, and II - - - 7.

# Sonatine

Op. 71 No. 1

This work was composed "for the use of beginners" and demonstrates Giuliani's capacity to create music within the confines of the first and second positions. There are few extended works for beginning players, and the Sonatine serves a useful purpose in this respect. The fingering is editorial.

- 1 To ensure a smooth transition to the F major chord which follows, the full bar should be placed in advance of the C.
- 2 Note the use of the first finger on the A to release the second finger for the bass B which follows.
- 3 It is necessary to accent the initial B of this measure to show that it is a new phrase rather than the end of the previous one; otherwise, the piece will sound as if it is a measure short.



Sonatine  
Op. 71 No. 1

Mauro Giuliani  
(1781-1829)

Maestoso

The musical score for Sonatine Op. 71 No. 1 by Mauro Giuliani is presented in a single system of nine staves. The tempo is marked 'Maestoso'. The music is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by its rhythmic complexity and melodic lines. The score includes various musical symbols such as slurs, ties, and dynamic markings. The notation is clear and professional, typical of a published musical score. The piece concludes with a final cadence on the ninth staff.



1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

45

mi i mia i

Menuetto  
Allegretto

*p* *f* *f* *p* *f* *p* *f* *p* *Fine*

Trio

$\frac{1}{2}$  I - - - - -

*D. C. Menuetto  
sino al Fine*

Rondo  
Allegretto



This page contains ten staves of musical notation for guitar. The notation is highly technical, featuring complex fingerings and chords. Key elements include:
 

- Staff 1:** Starts with a 2/4 time signature. Features a series of chords and melodic lines with extensive fingering numbers (1-4) and chord diagrams (e.g., 4/2, 3/2, #2/2).
- Staff 2:** Continues the melodic and harmonic development with similar fingering complexity.
- Staff 3:** Includes a measure with a circled '2' and a dashed line, indicating a specific fingering or a measure to be repeated.
- Staff 4:** Shows a sequence of chords and melodic fragments with detailed fingering.
- Staff 5:** Features a measure with a circled '3' and a circled '2', followed by a circled '1'.
- Staff 6:** Continues the pattern of complex fingerings and chords.
- Staff 7:** Includes a measure with a circled '3' and a circled '2', followed by a circled '1'.
- Staff 8:** Shows a sequence of chords and melodic fragments with detailed fingering.
- Staff 9:** Includes a measure with a circled '3' and a circled '2', followed by a circled '1'.
- Staff 10:** Ends with a series of chords and melodic fragments, including a circled '2'.

This page of musical notation is for guitar, featuring ten staves of music. The notation includes various chords, scales, and fingerings, with numbers 1-4 indicating finger positions. The music is written in a single system across ten staves, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various chords, scales, and fingerings, with numbers 1-4 indicating finger positions. The music is written in a single system across ten staves, with a key signature of one sharp (F#) and a common time signature (C).

# Andante

Antoine Meissonnier, a native of Marseilles, became attracted to the guitar when on a business trip to Naples as a young man. He eventually abandoned his business career in favor of the guitar, and moved to Paris where he enjoyed considerable success as a player, teacher, and later as a music publisher. He wrote a number of simple pieces which show charm and harmonic variety, as for example, this Andante printed in Hamilton's *Spanish Guitar Tutor*, an early nineteenth century method. The fingering is editorial. Suggested tempo  $\text{♩} = 40$ .

A. Meissonnier  
(1783-18? )

The musical score for 'Andante' by Antoine Meissonnier is presented in three staves of guitar notation. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a half-second rest ( $\frac{1}{2}$  II). The first staff contains measures 1 through 10, ending with a forte (*f*) dynamic and a half-second rest ( $\frac{1}{2}$  I). The second staff contains measures 11 through 18, featuring a first-finger rest (*I* - - - -) and a piano (*p*) dynamic. The third staff contains measures 19 through 26, ending with a repeat sign. The score includes various fingering numbers (1-4) and guitar-specific markings such as natural signs (*o*) and breath marks (*γ*).



# Cradle Song (Wiegenlied)

Op. 13 No. 2

This lullaby is an example of one of the many songs written originally with guitar accompaniment by celebrated composers of the early nineteenth century which have been largely ignored by music historians and even excluded by a strange prejudice from so-called complete editions. The gentle nature of the song makes it far more suitable for accompaniment with the guitar than the pianoforte as substituted in later transcriptions.

C. M. von Weber  
(1786-1826)

Words by von Hiemer

*Andante con moto*

Voice

Schlaf Her - zen Söhn - chen mein Leib - ling bist du. Schlies - se die

Guitar

*p con tenerezza*

blau - en Guck - au - ge - lein - zu. Al - les ist ru - hig ist

still wie im - Grab, Schlaf nur ich weh - re die - Flie - gen dir - ab.



Carl Maria von Weber

Jetzt noch mein Püppchen ist goldene Zeit  
 Später, ach später ists nimmer wie heut.  
 Stellen einst Sorgen ums Lager sich her,  
 Herzchen da schläft sich's so ruhig nicht mehr.

Engel vom Himmel so lieblich wie du,  
 Schweben ums Bettchen und lächeln dir zu.  
 Später zwar steigen sie auch noch herab  
 Aber sie wischen nur Thränen dir ab.

Schlafe lieb's Söhnchen und kommt gleich die Nacht,  
 Sitzt deine Mutter am Bettchen und wacht.  
 Sey es so spät und sey es so früh—  
 Mutterlieb, Herzchen, entschlummert doch nie.

## Andantino Grazioso

Op. 5 No. 8

Carcassi is perhaps best known for his *Method*, Op. 59, and his 25 *Melodic and Progressive Etudes*, Op. 60. Aside from these didactic works he published many collections of light-hearted pieces of moderate technical difficulty, a typical example being his Op. 5, *Le Nouveau Papillon*, from which the following two pieces are selected.

The original edition was quite fully fingered, and it has only been necessary to add some bar signs and to clarify ambiguous passages.

- [1] The third finger should remain on the F# throughout the measure.
- [2] The slurs in this measure are editorial on the assumption that they were mistakenly omitted from the first edition.

Suggested tempo is  $\text{♪} = 104$ .

Andantino Grazioso  
Op. 5 No. 8

Matteo Carcassi  
(1792-1853)

1/2 III - - - 7

mf

dim.

p

1/2 III - - - 7

1/2 III - - - 7

p

pp



# Allegretto

Op. 5 No. 12

- [1] *Note that once the second finger reaches the A on the second string the hand remains in position (9th) for the next three measures.*
  - [2] *It may help to practise the broken thirds in this measure and the next as chords to clarify the left hand movements.*
  - [3] *Original fingering for the high G was 3, here changed to 4 to release the third finger for the following A.*
- Suggested tempo is ♩ = 66.



This plate taken from Carcassi's method illustrates the right hand position carried over from the lute, with the little finger resting on the soundboard near the bridge. Compare the freer right hand position shown in Aguado's method on page 4.

Allegretto  
Op. 5 No. 12

Matteo Carcassi

*p*

*f*

*dolce*

*mf*

*f*

38

This musical score is written for guitar in the key of D major (two sharps). It consists of ten staves of music. The notation includes various guitar-specific symbols:
 

- Staff 1:** Features a double bar line with repeat dots, followed by a series of notes with natural harmonics (o) and fretted notes. Fingering numbers (1, 2, 3) are present.
- Staff 2:** Continues the melodic line with complex fingering and a section marked  $\frac{1}{2}$  III.
- Staff 3:** Starts with a piano (*p*) dynamic marking and includes a natural harmonic.
- Staff 4:** Continues the melodic development with various fingering patterns.
- Staff 5:** Further melodic progression with natural harmonics and fretted notes.
- Staff 6:** Includes a section marked  $\frac{1}{2}$  VII.
- Staff 7:** Features a pianissimo (*pp*) dynamic marking and complex fingering.
- Staff 8:** Continues the piece with various musical notations and a final section marked  $\frac{1}{2}$  VII.



# Theme From Op. 102

Guitar arrangements of operatic solos were extremely popular in the early nineteenth century. This example is from the opera *Bacchanali di Roma* by Generali, and is an arrangement of a Cavatina. It was first published by Diabelli, the complete work comprising *Introduction, Theme and Variations*, and also appeared as a quartet with guitar. The theme was reprinted in the English magazine for guitar enthusiasts *The Giuliani* (1833-1835).

[1] The hammer with the third finger is awkward, but it comes on a weak beat so there is no need to apply excessive force.

Suggested tempo ♩ = 88.

Mauro Giuliani  
(1781-1829)

Allegro innocente

# Arietta

Op. 95 No. 3

Giuliani was celebrated as a singer as well as a guitarist, and frequently performed songs of his own composition. The original publication contained six *Ariette* dedicated to the Empress Marie-Louise who had shown considerable favor to Giuliani and had named him "honorary chamber virtuoso".



Portrait by Sir George Hayter, published in 1884.

**Arietta**  
Op. 95 No. 3

Mauro Giuliani  
Words by Metastasio

**Allegretto**

Voice

Quan - do sa - ra quel di, ch'io non ti senta in

Guitar

sen sem - pre tre - mar co - si, po - ve - ro

co - re? po - ve - ro co - re?

Stel - le, che cru - del - ta! un sol pia - cer non v'è,



che quan-do mio si fà non sia do-lo - re.

Stel - le, che cru - del - tà! un - sol - pia - cer non — v'è,

che quan-do mio si fà non sia do-lo - re.

Quan - do sa - va quel - di, ch'io non ti sen - tain sen



sem - pre tre - mar co - si, po - ve - ra co - re!

This system contains the first line of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "sem - pre tre - mar co - si, po - ve - ra co - re!". The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.



sem - pre tre - mar co - si, po - ve - ra co -

This system contains the second line of the musical score. The vocal line continues with the lyrics "sem - pre tre - mar co - si, po - ve - ra co -". The piano accompaniment continues with the same eighth-note pattern. A Roman numeral "IV" is written above the piano part, indicating a chord change.



re sem - pre tre - mar co - si po - ve - ro

This system contains the third line of the musical score. The vocal line continues with the lyrics "re sem - pre tre - mar co - si po - ve - ro". The piano accompaniment continues with the same eighth-note pattern.



co - re.

This system contains the fourth line of the musical score. The vocal line concludes with the lyrics "co - re.". The piano accompaniment continues with the same eighth-note pattern, ending with a final chord.

# Caprice

Op. 20 No. 2

Legnani is perhaps best known as a close friend and associate of Paganini, with whom he gave a number of concerts. He was a prolific composer, with published works exceeding two hundred and fifty for solo guitar and small instrumental combinations, and he enjoyed a wide reputation as a virtuoso performer.

The *Caprice* is chosen from a series in all keys designed for technique development.

[1] In the original the B is slurred to the E—possible on the smaller fingerboard of the nineteenth century guitar, but here re-fingered for the modern instrument.

[2] Although this passage may appear complicated, it is in fact simple as the same diminished chord is moved down through the various positions.

Suggested tempo ♩ = 76.

Luigi Legnani  
(1790-1877)

**Allegro**

*pf*



The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody is written in a simple, folk-like style. The lyrics are written below the staff, and the melody is written above the staff. The score includes a repeat sign at the beginning, a first ending bracket labeled "1", and a second ending bracket labeled "II". The melody is written in a simple, folk-like style. The lyrics are written below the staff, and the melody is written above the staff. The score includes a repeat sign at the beginning, a first ending bracket labeled "1", and a second ending bracket labeled "II".

[illegible]

*p un poco lento* - - - - -

primo tempo

# Variations On A Favorite Theme For Two Guitars


Op. 57

Diabelli's compositions for two guitars are among his most successful works, those for solo guitar being largely directed to amateurs of limited technical ability.

The combination of first guitar with a capotasto on the third fret with second guitar at normal pitch was popular in the period, since it extended the range of the composition while giving each player essentially an easy part. As the duets are musically interesting and enjoyable to play they present a strong argument against the prejudice of some guitarists against the use of the capotasto in "classical" playing—a prejudice that was non-existent during the classical period.

After placing the capotasto on the third fret the first guitar simply reads the notes in the usual way, E being the top string open, F at the first fret after the capotasto, G at the third fret and so on. There is no need for mental transposition, as a few minutes experimentation will show.

- [1] *Note that the low C<sup>#</sup> is not sustained, and the hand moves from the first to the second position when the first finger plays the high C<sup>#</sup>.*
- [2] *This difficult movement is facilitated by leaving the third finger on the G<sup>#</sup> from the previous measure.*
- [3] *The first finger slides are somewhat unusual, but are the composer's indications. The passage calls for practise until it is clearly understood.*
- [4] *Note that both first and second fingers slide up for the change of position and that the second finger remains on the C in preparation for the following measure.*

Suggested tempo is  = 66.

**Anton Diabelli**  
(1781-1858)

**Anton Diabelli**  
(1781-1858)

### Variation I



This page contains five systems of musical notation for a piano piece. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The first staff of the first system has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff of the second system has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff of the third system has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff of the fourth system has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff of the fifth system has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The musical notation includes various dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *cresc.* (crescendo). The notation also includes various musical symbols such as slurs, ties, and repeat signs. The notation is written in a standard musical notation style with a treble clef and a key signature of two sharps.

The first system of the page consists of two staves. The first staff has a treble clef and a key signature of two sharps. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The second system of the page consists of two staves. The first staff has a treble clef and a key signature of two sharps. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The third system of the page consists of two staves. The first staff has a treble clef and a key signature of two sharps. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The fourth system of the page consists of two staves. The first staff has a treble clef and a key signature of two sharps. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The fifth system of the page consists of two staves. The first staff has a treble clef and a key signature of two sharps. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

### Variation II

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 4/4 time, and consists of 12 measures. It features a piano (p) and a forte (f) part. The piano part is marked "p dolce" and the forte part is marked "sf". The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation. The right hand (treble clef) features a melodic line with notes 2, 4, and -4. The left hand (bass clef) has a rhythmic accompaniment. Dynamics include *sf* and *f*. A crescendo marking *cresc.* is present. Chord symbols  $\frac{1}{2} IV$  and  $\frac{1}{2} I$  are indicated above the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a rhythmic accompaniment with dynamics *f* and *p dolce*. Fingerings are indicated with numbers 1, 2, 3, 4, and -1.

Third system of musical notation. The right hand continues the melodic line. The left hand features a rhythmic accompaniment with dynamics *f* and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, and -1.

Fourth system of musical notation. The right hand continues the melodic line. The left hand features a rhythmic accompaniment with dynamics *f* and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, and -1.



# VARIATION III

1/2 II - - - - -

*f*

*fp*

1/2 II - - - - -

*sf*

*sf*

①

*f*

*f*

*ff*

*ff*

1/2 V - - - - -

*p*

*p*

*f*

*p*

$\frac{1}{2}$  VII ----- 7

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 in circles. The score is divided into sections by Roman numerals:  $\frac{1}{2}$  VII,  $\frac{1}{2}$  V, and  $\frac{1}{2}$  VII. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). A crescendo marking is present in the second system. The score concludes with a double bar line and repeat dots.

## VARIATION IV

**Tempo di Marcia, Allegro**

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in a treble clef with a key signature of two sharps (F# and C#). The accompaniment is written in a bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a final measure marked with a fermata and a forte (f) dynamic.



First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. Measure 1: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 2: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 3: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 4: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4).

Second system of musical notation, measures 5-8. The right hand continues with chords and single notes. The left hand continues with eighth-note patterns. Measure 5: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 6: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 7: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 8: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4).

Third system of musical notation, measures 9-12. The right hand continues with chords and single notes. The left hand continues with eighth-note patterns. Measure 9: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 10: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 11: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 12: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4).

Fourth system of musical notation, measures 13-16. The right hand continues with chords and single notes. The left hand continues with eighth-note patterns. Measure 13: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 14: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 15: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4). Measure 16: Right hand has a half note chord (F#4, C#5) and a quarter note (F#4). Left hand has an eighth-note triplet (F#2, C#3, F#4).

First system of musical notation, measures 1-4. The music is in treble and bass staves. The key signature has two sharps (F# and C#). The time signature is 3/4. The first measure has a piano (*pp*) dynamic marking. The notation includes various chords, eighth notes, and sixteenth notes. Fingering numbers (1-4) are present throughout.

Second system of musical notation, measures 5-8. The notation continues with similar rhythmic patterns and chord structures. Fingering numbers are clearly visible.

Third system of musical notation, measures 9-12. This system includes dynamic markings: *cresc.* (crescendo) in measures 9 and 11, and *sf* (sforzando) in measures 10 and 12. Above measures 9 and 11, there is a marking  $\frac{1}{2} V$  followed by a dashed line. The notation features complex chordal textures and rapid sixteenth-note passages.

Fourth system of musical notation, measures 13-16. This system includes dynamic markings: *cresc. poco a poco* (crescendo poco a poco) in measure 13 and *ff* (fortissimo) in measure 15. Above measures 15 and 16, there is a marking  $\frac{1}{2} II$  followed by a dashed line. The system concludes with a double bar line.

## Andantino Pastorale

57



This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

**System 1:** Features a treble staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody includes trills and slurs. The bass staff has a constant eighth-note accompaniment. Dynamics include *p* and *f*.

**System 2:** Continues the melody and accompaniment. Dynamics include *cresc.* and *ten.*.

**System 3:** Includes first and second endings for the melody. Dynamics include *cresc.*, *ten.*, and *p*.

**System 4:** Features a treble staff with a 2/4 time signature and a bass staff with a constant eighth-note accompaniment. Dynamics include *cresc.*, *ff*, and *p*.

**System 5:** Includes a treble staff with a 2/4 time signature and a bass staff with a constant eighth-note accompaniment. Dynamics include *p dolce* and *ff*.

**System 6:** Features a treble staff with a 2/4 time signature and a bass staff with a constant eighth-note accompaniment. Dynamics include *rit.*, *pp*, *a tempo*, and *ff*.

# Study In A

Op. 44 No. 20

Sor's *Opus 44* consisted of twenty-four little pieces of progressive difficulty "to serve as lessons for complete beginners." In common with other virtuosi, Sor somewhat overestimated the capacity of the average complete beginner, but the pieces are attractive and melodic and not too technically demanding.

Perhaps more than all his contemporaries, Sor had the gift of writing instructional works with an intrinsic charm of their own which did not sound like didactic exercises. Unlike the more major works, these studies are extensively fingered by the composer.

- [1] The slur applies to both notes. Only the D# and the B# are played by the right hand, and then the 2nd and 3rd fingers slide firmly up a fret to sound the E and C#.
- [2] The 2nd finger must stretch around the 3rd and 4th to find the F#—not difficult with practise.
- [3] The stretch between the 2nd and 4th fingers is considerable, and would have been easier on the smaller fingerboard of Sor's time. However it can be done, and serves as an exercise in extending the reach of the left hand.

Suggested tempo is  $\text{♩} = 84$ .

Fernando Sor  
(1778-1839)

# Study In B Minor

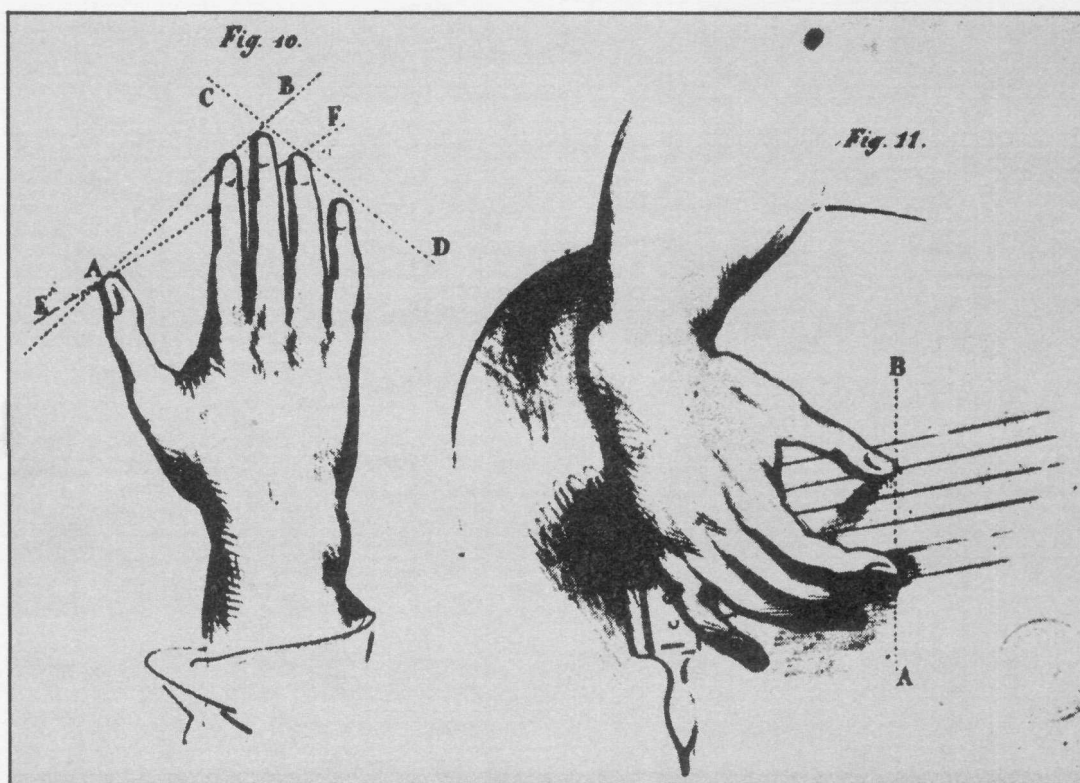
Op. 31 No. 18

*Opus 31* consisted of twenty-four progressive lessons for the guitar, "fingered with care, dedicated to beginning students."

This piece has the same melancholy beauty as the often played study in the same key, *Op. 35 No. 22*; but being less well-known presents a most attractive alternative to the standard work.

- [1] *The melody notes (stemmed upward) should be played apoyando (rest stroke) to bring them out above the accompaniment.*
- [2] *Note that the 4th finger remains to sustain the B throughout the sixteenth-note group.*
- [3] *Sor's fingering gives the 2nd finger on the B, here changed to 3rd as a misprint is assumed.*
- [4] *As above, the 2nd finger is changed to the 3rd.*

Suggested tempo is  $\text{♩} = 84$ .



Hand positions from Sor's *Méthode*.



**Study In B Minor**  
Op. 31 No. 18

Fernando Sor

Moderato

½ II ----- 7

1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

# Study In E

Op. 35 No. 8

*Opus 35* was published in two parts, each containing a dozen short instructional pieces. No. 8 is a typical light-hearted example of Sor's didactic writing.

[1] *The note values of the bass part are slightly unusual, since if the initial E is to last only a quarter-note one would expect an eight-note rest below the final beat. The implication is probably that both the E and the G# should be held for the remainder of the measure. The right hand fingering is editorial.*

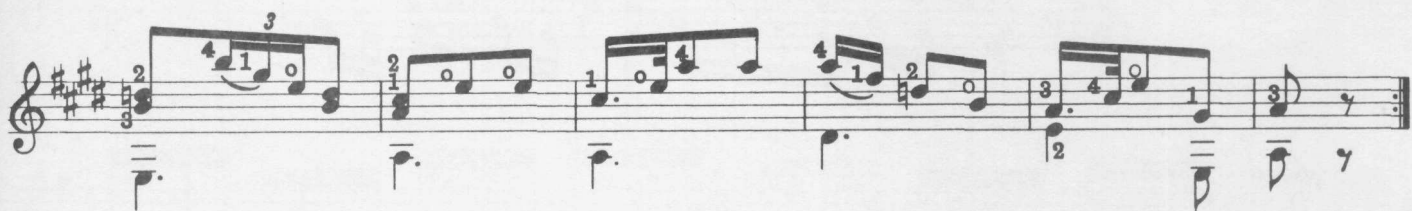
[2] *Note that the two B's are sounded in unison on the open 2nd and 3rd strings.*

Suggested tempo is ♩ = 144.

Fernando Sor

Allegretto

The musical score for 'Study In E' by Fernando Sor, Op. 35 No. 8, is presented in four staves. The key signature is E major (three sharps) and the time signature is 3/8. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, accidentals, and fingering numbers (1, 2, 3, 4). The first staff begins with a treble clef and a key signature of three sharps. It includes a first ending bracket labeled [1] and a first ending bracket labeled [2]. The second staff continues the melody and includes a first ending bracket labeled [1]. The third staff continues the melody and includes a first ending bracket labeled [2]. The fourth staff concludes the piece with a double bar line and repeat dots.





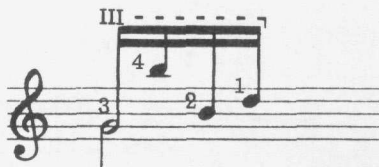
# Study In E Minor

Op. 35 No. 24

A note to the original edition of this study states, "The finger making the highest note should hold it until it is obliged to move to another." Essentially this is to simplify the notation, which otherwise would have to show the three voices thus:—



- [1] *The suggestion for right hand fingering is editorial.*
- [2] *The original gives the third finger on the D, here changed to facilitate the move to the low C in the next measure.*
- [3] *The F# should sustain for the remainder of the measure according to Sor's note above.*
- [4] *Unfingered in the original, Sor would probably have avoided changing the direction of the arpeggio and fingered the passage thus:—*



*However on the modern fingerboard the stretch is too great; hence the simplification.*

Suggested tempo is ♩ = 88.

Study In E Minor  
Op. 35 No. 24

Fernando Sor

Allegro Moderato

1 a i m

2

2

2

3

1

3

1/2 I

II

4

2

0

4

1

3

2

1/2 III - - - - -

4

3

1

0

2

3

1

1/2 V - - - - -

4

3

2

1

1

4

1

3

1

4

2

1

III - - - - -

4

3

1

2

1

3

1

2

3

1

4

2

1

1/2 IV - - - - -

4

3

2

1

3

2

1

1

1

1/2 II - - - - -

4

3

2

1

3

2

1

1

1



This musical score is written for a single melodic line in G major (one sharp). It consists of ten staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 4. Articulations such as slurs, accents, and breath marks are used throughout. The piece is divided into two main sections, I and II, with a repeat sign at the end.

The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single melodic line. The second staff continues the melody with various rhythmic patterns. The third staff features a series of eighth notes. The fourth staff includes a series of eighth notes and a series of quarter notes. The fifth staff is marked with a repeat sign and a key signature change to G major. The sixth staff continues the melody with various rhythmic patterns. The seventh staff features a series of eighth notes and a series of quarter notes. The eighth staff includes a series of eighth notes and a series of quarter notes. The ninth staff continues the melody with various rhythmic patterns. The tenth staff concludes the piece with a final cadence.

# Study In E Minor

Op. 35 No. 18

Fully fingered by Sor, this attractive study should present few difficulties providing that the left hand fingering is followed meticulously.

Suggested tempo is ♩ = 80.

Andantino

Fernando Sor

The musical score for 'Study In E Minor' by Fernando Sor, Op. 35 No. 18, is presented in six staves. The key signature is E minor (one sharp), and the time signature is 2/4. The tempo is marked 'Andantino'. The score includes various musical notations such as treble clef, key signature (one sharp), time signature (2/4), and various note values (quarter, eighth, sixteenth notes). Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings like 'o' (piano) and 'f' (forte) are present. The score is divided into two systems, with a repeat sign (II) and a double bar line. The first system contains the first four staves, and the second system contains the last two staves. The music features a mix of ascending and descending melodic lines, often with slurs and ties. The left hand fingering is particularly emphasized throughout the piece.

Study In E  
Op. 42 No. 3

Fernando Sor

Andantino

1. 2. 3. 4. 5. 6. 7. 8.

$\frac{1}{2} IV$   $\frac{1}{2} VII$   $\frac{1}{2} II$   $\frac{1}{2} VII$



$\frac{1}{2}$  II
   
 1. 2.
   
 $\frac{1}{2}$  IV -----
   
 ② ⑤
   
 $\frac{1}{2}$  IV
   
 $\frac{1}{2}$  IV -----
   
 II -----
   
 p

$\frac{1}{2} \text{ II}$

1. 2.

$\frac{1}{2} \text{ IV}$

$\frac{1}{2} \text{ IV}$

$\frac{1}{2} \text{ IV}$

$\frac{1}{2} \text{ IV}$

$\text{II}$

*p*

Musical notation for guitar, featuring various chords, arpeggios, and melodic lines with fingerings and dynamics. The notation includes Roman numerals  $\frac{1}{2} \text{ II}$ ,  $\frac{1}{2} \text{ IV}$ , and  $\text{II}$ , and a piano (*p*) dynamic marking.

# Study In E Minor

Op. 48 No. 5

*Opus 48* consists of twenty-four studies of an advanced nature. *No. 5* is essentially an arpeggio study which uses the guitaristic device of moving chords around the inner strings while leaving the first string open to produce interesting combinations.

Once the left hand pattern is memorized, the piece is not hard to play since there is a logical and smooth series of movements through the various positions. It is effective and enjoyable to play.

The fingering, though editorial, is implicit in the score.

Suggested tempo is  $\text{♩} = 84$ .

VARIATIONS  
sur un Thème  
de G. F. HAENDEL  
pour la  
Guitarre  
PAR  
MAURO GIULIANI  
Oeuv. 107. — Prix 6 Gr.  
Leipsic,  
*chez Frédéric Hofmeister.*  
1343



Study In E Minor  
Op. 48 No. 5

Mauro Giuliani  
(1781-1829)

Allegro

*p*

*mf*

II - - - - - 1

# Le Premier Pas Vers Moi

Op. 53

The original edition of this duet bears the curious dedication "to those who, having learned to play this instrument, see the great difficulties for which correction is the only remedy." When taken in conjunction with the title, *The First Step Towards Me*, one must assume that Sor wished to encourage his students to work on their deficiencies as a first move toward the mastery that he possessed.

The original was fully fingered, and it has only been necessary to add an occasional clarification.

- [1] *This fingering is somewhat controversial at the present time; the alternative viewpoint would call for the use of the 3rd finger where the 2nd is used in this measure.*
- [2] *The notes indicate the string on which the natural harmonic is to be played, and the numbers indicate the fret. The 3rd fret harmonic is weak, but possible if the right hand plays close to the bridge.*
- [3] *The harmonic 9 is a correction of a 3 in the original—an error.*
- [4] *All but the first note of the group should be slurred together.*
- [5] *This passage is easy to play when the fingering is understood, and has a pleasant bell-like sound.*



Diagram from Sor's *Méthode* showing the little finger braced against the guitar as in Aguado's method.

Le Premier Pas Vers Moi  
Op. 53

Fernando Sor

Andantino

Guitar I

Guitar II

The musical score is written for guitar and piano. It begins with the title 'Le Premier Pas Vers Moi' and 'Op. 53' by Fernando Sor. The tempo is marked 'Andantino'. The score is divided into five systems. The first system shows the guitar parts (Guitar I and Guitar II) and the piano accompaniment. The second system continues the piano accompaniment with fingerings and dynamics. The third system shows the guitar parts and piano accompaniment. The fourth system continues the guitar parts and piano accompaniment. The fifth system concludes the piece with a double bar line and repeat signs.



First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, including fingerings (1, 2, 3, 4). The key signature has two sharps (F# and C#).

Second system of musical notation. The right hand continues the melodic development with slurs and fingerings (1, 2, 3, 4). The left hand features a more active bass line with eighth and sixteenth notes, including fingerings (0, 1, 2, 3, 4). The key signature remains two sharps.

Third system of musical notation. The right hand includes a section marked  $\frac{1}{2} V$  (half repeat sign). The left hand continues with a rhythmic accompaniment. Fingerings are indicated throughout both staves.

Fourth system of musical notation. The right hand has a sustained melodic line with slurs. The left hand features a more complex rhythmic pattern with eighth and sixteenth notes, including fingerings (1, 2, 3, 4).

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes, including fingerings (1, 2, 3, 4). The key signature has two sharps.

$\frac{1}{2}$  V -----  $\frac{1}{2}$  V -----  
 $\frac{1}{2}$  II -----

$\frac{1}{2}$  II -

*p*  
 $\frac{1}{2}$  II -----

II -----  $\frac{1}{2}$  II  $\frac{1}{2}$  II

2.

Harmonics

3

Harmonics

4

Harmonics



**Guitar I**

**Guitar II**

Musical score for "The Rose Tree" in G major (one sharp). The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#). The time signature is 4/4. The score consists of six measures. The first measure has a vocal line starting with a quarter note G4 and a piano accompaniment starting with a quarter note G2. The second measure has a vocal line with a quarter note A4 and a piano accompaniment with a quarter note A2. The third measure has a vocal line with a quarter note B4 and a piano accompaniment with a quarter note B2. The fourth measure has a vocal line with a quarter note C5 and a piano accompaniment with a quarter note C3. The fifth measure has a vocal line with a quarter note D5 and a piano accompaniment with a quarter note D3. The sixth measure has a vocal line with a quarter note E5 and a piano accompaniment with a quarter note E3. The score ends with a double bar line.

4  
1  
2  
#1  
2  
1

*f* *p*

$\frac{1}{2}$  II

4  
1  
1  
4  
1  
8  
2

*f* *p*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic and a triplet of eighth notes. The second system also consists of two staves. The upper staff continues the melody with a first ending bracketed and a second ending marked '2.'. The lower staff continues the accompaniment, featuring a half rest and a quarter note in the final measure. The score is marked with various dynamics including *f*, *p*, and *pp*.

This page contains musical notation for a piano piece, likely a study or exercise. It is written in a key signature of one sharp (F#) and a common time signature (C). The notation is organized into four systems, each consisting of a treble staff and a bass staff. The first system begins with a measure marked with a box containing the number 5. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, -1, -3). The second system includes a first ending (1.) and a second ending (2.). The third system includes a measure marked with a triangle and the letter A. The fourth system also includes a first ending (1.) and a second ending (2.). The notation is complex, with many notes and rests, and is likely intended for a pianist to practice.

First system of musical notation. Treble and bass staves in A major (three sharps). The treble staff begins with a circled 2 and contains eighth-note patterns. The bass staff features a triplet of eighth notes and other rhythmic figures. Fingering numbers (1-4) are indicated throughout.

Second system of musical notation. Treble staff includes first and second endings marked '1.' and '2.'. It features a forte (*f*) dynamic and a triplet of eighth notes. The bass staff continues the melodic and harmonic development with various fingering instructions.

Third system of musical notation. Treble staff contains first and second endings. It includes a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The system concludes with a repeat sign and first/second endings.

Fourth system of musical notation. Treble staff features a circled 2 and a circled 1. The bass staff includes a circled 2 and a circled 1. This system contains many fingering corrections, indicated by numbers with minus signs (e.g., -2, -3, -1) and circled numbers (1, 2, 3).



This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and fingerings.

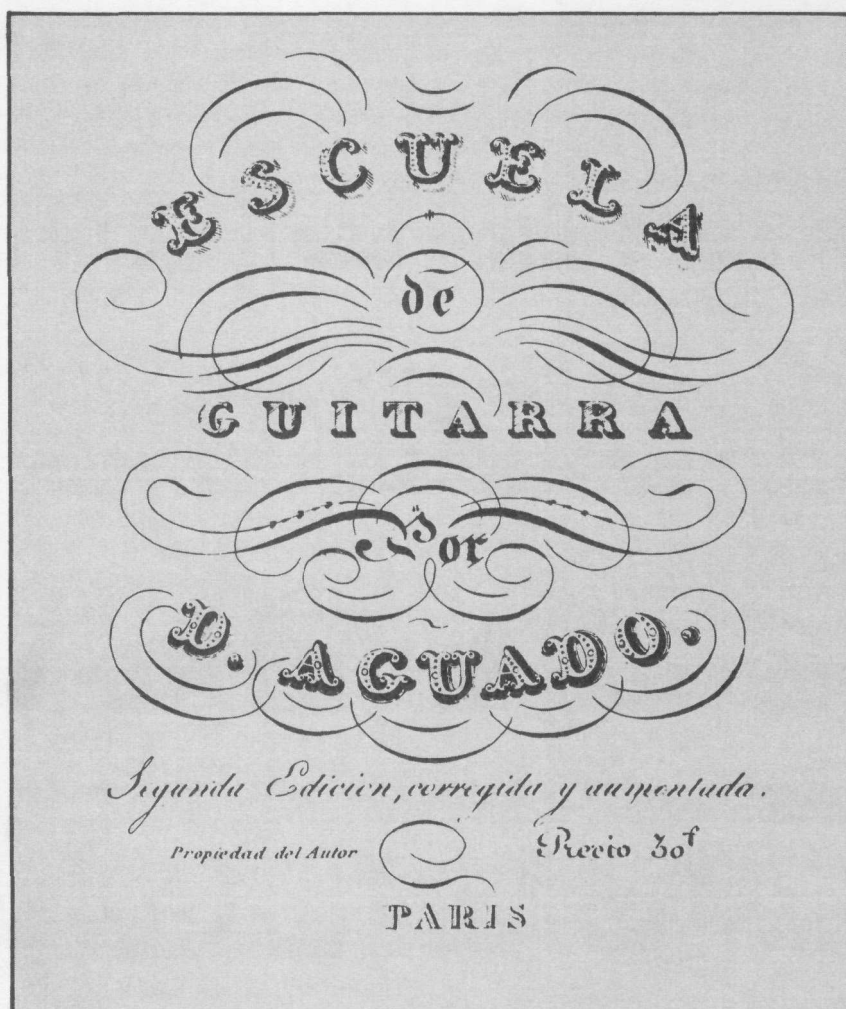
- System 1:** Treble staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Bass staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Fingerings: 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
- System 2:** Treble staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Bass staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
- System 3:** Treble staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Bass staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
- System 4:** Treble staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Bass staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
- System 5:** Treble staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Bass staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#). Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

# Study In E Minor

First published in 1820, this favorite study was reprinted in Aguado's instruction method. It presents some challenge, but is musically attractive and well worth the effort. Aguado's fingering indicates that he had a remarkable capacity to stretch the left hand, and some of his demands are impossible on the larger fingerboard of present times. One such demand has been simplified, as explained in note 2 below.

- [1] *This fingering is difficult, but comes with practise. With the 4th and 1st fingers in position the 3rd must be pushed into place.*
- [2] *Aguado fingered this measure with a bar at the third fret, considered virtually impossible on the modern guitar.*
- [3] *The second and fourth fingers must remain firmly on the D and G from the previous beat.*

Suggested tempo is ♩ = 69.



# Study In E Minor

Dionisio Aguado  
(1784-1849)

Allegro

$\frac{1}{2}$  II - - - - -

1

II - - - - -

III - - - - -

V - - - - -

VII - - - - -

V - - - - -

1/2 III - - - - -

V - - - - -

III - - - - -



# Study In A Minor

This study first appeared in Aguado's *Escuela de Guitarra* in 1825. It serves as an attractive performance piece as well as being an excellent exercise for the left hand. The sparse fingering of the original has been filled out for this edition.

[1] *Original:—*



- [2] *In the original the bass C was a whole note—possible if this measure is taken in the eighth position, but I am more inclined to believe it an error.*
- [3] *The jump of the 3rd finger from the A in the preceding measure to the bass G is extremely awkward, but there seems to be no logical alternative.*
- [4] *The 4th finger move is from the original edition.*
- [5] *In place of 2nd and 1st fingers the original gives 3rd and 2nd, assumed to be an error.*
- [6] *Original:—*



- [7] *The original gives the 3rd finger for the bass B<sup>b</sup>.*
- Suggested tempo is  $\text{♩} = 92$ .

# Study In A Minor

Dionisio Aguado

Allegro

Musical score for "Study In A Minor" by Dionisio Aguado. The score is written for guitar on a single staff in A minor, 2/4 time. It consists of six systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked "Allegro". The first measure is a whole note chord (F4, A4, C5) with a "p" (piano) dynamic. The second system includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The third system includes a "V" (trill) marking. The fourth system includes a "p" (piano) dynamic. The fifth system includes a "VIII" (trill) marking. The sixth system includes a "2" (second ending) marking. The score is filled with various guitar techniques including slurs, ties, and specific fingering numbers (1-4). The piece concludes with a final chord (F4, A4, C5) and a fermata.







# Polonaise Concertante

Op. 137 No. 2

*Opus 137, consisting of three Polonesi Concertanti in two movements was published by G. Ricordi of Milan some seven years after Giuliani's death. They were not fingered, but lie very naturally on the fingerboard and make few technical demands on the players.*

① *The half bar is not strictly necessary but may help some players with this measure which requires special practise.*

② *It is important to bar the E# in preparation for the move to the second position bar in the next measure.*

Suggested tempo is  $\text{♩} = 72$ .

Allegretto

Mauro Giuliani  
(1781-1829)

Guitar I

Guitar II

*p*

①  $\frac{1}{2}$ I

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

㉖

㉗

㉘

㉙

㉚

㉛

㉜

㉝

㉞

㉟

㊱

㊲

㊳

㊴

㊵

㊶

㊷

㊸

㊹

㊺

㊻

㊼

㊽

㊾

㊿

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings, which are indicated by numbers in circles or parentheses. The piece is written in a style that suggests a 20th-century composition, with a focus on melodic lines and harmonic support. The notation is clear and well-organized, with a consistent layout throughout the page.

The first system shows a melodic line in the treble clef with a series of eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The second system continues the melodic development with some chromatic movement. The third system introduces a more complex rhythmic pattern in the treble clef. The fourth system features a prominent melodic line in the treble clef with a series of eighth notes. The fifth system shows a continuation of the melodic line with some rests. The sixth system concludes the page with a final melodic phrase in the treble clef and a bass line that includes a *p* (piano) dynamic marking.



First system of musical notation. The piano part (left) features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The violin part (right) has a more rhythmic accompaniment with eighth and quarter notes. Both parts include numerous fingerings and articulation marks. The system concludes with a *Fine* marking.

Trio

Second system of musical notation, labeled "Trio". It continues the complex piano part and the rhythmic violin accompaniment. The piano part includes many slurs, ties, and fingerings. The violin part has a steady eighth-note accompaniment. The system concludes with a *Fine* marking.

This musical score is for a piece titled "D. C., La Polonaise al Fine". It is written for piano and consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are also dynamic markings like "p" (piano) and "f" (forte). The piece features several repeat signs and first/second endings. The first ending is marked with a "2" in a box and a "I" below it. The second ending is marked with a "2" in a box and a "II" below it. The third ending is marked with a "3" in a box and a "III" below it. The fourth ending is marked with a "4" in a box and a "IV" below it. The fifth ending is marked with a "5" in a box and a "V" below it. The piece concludes with a double bar line and the words "D. C., La Polonaise al Fine".

D. C., La Polonaise  
al Fine

# Minuet And Rondo From The Grand Sonata

Op. 22

Sor dedicated his *Grand Sonata* to the "Prince of Peace", a title given to Manuel Godoy, the powerful and controversial political figure elevated to prominence by Queen Maria Luisa of Spain. It has enjoyed considerable popularity over the years, in particular the final movements printed below.

The original was not fingered, so all suggestions are editorial.

① The sixteenth note group is sometimes played with a single slur; however, the original edition is quite specific in requiring two slurs throughout.

② The cross-fingering may seem strange but works well at tempo.

③ A hard stretch, but there is no alternative that permits the bass quarter-notes to be sustained.

Allegro Fernando Sor

The musical score is written for a single melodic line in treble clef. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece is marked 'Allegro'. The first staff starts with a forte (f) dynamic and a first fingering suggestion (1). The second staff includes a repeat sign and a half-measure rest (1/2 V). The third staff has a half-measure rest (1/2 III) and a first fingering suggestion (1). The fourth staff includes a second fingering suggestion (2) and a first fingering suggestion (1). The fifth staff includes a first fingering suggestion (1) and a first fingering suggestion (1). The sixth staff includes a first fingering suggestion (1) and a first fingering suggestion (1). The score ends with a 'Fine' marking.



# Trio

Musical score for the Trio section, featuring five staves of music. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a measure rest symbol (⌋) and a key signature change to one flat (Bb). The third staff continues the melodic line. The fourth staff features a forte dynamic marking (*f*). The fifth staff concludes the section with a double bar line and the initials "D. S." (Da Capo).

# Rondo

## Allegretto

Musical score for the Rondo section, featuring five staves of music. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a measure rest symbol (⌋) and a key signature change to one flat (Bb). The third staff continues the melodic line. The fourth staff features a forte dynamic marking (*f*). The fifth staff concludes the section with a double bar line and the initials "D. S." (Da Capo).

III - - - - -

*dolce*

3

1/2 III - - - -

1/2 III - - - -

II - - - -

III - - - -

1/2 V - - - -

$\frac{1}{2}V$   $\frac{1}{2}V$   $\frac{1}{2}IV$   $\frac{1}{2}V$   
 II  $\frac{1}{2}I$   $\frac{1}{2}V$   
 $\frac{1}{2}V$  V  $\frac{1}{2}V$   $\frac{1}{2}V$   $\frac{1}{2}III$   
*p* *p* *p* *sf* *p* *sf*  
*p* *f* *p*  
 Coda  
*p* *f* *p*



$\frac{1}{2}V$ -  
*f* *dolce*  
*f*  
*dolce*  
*f*  
*f*  
 $\frac{1}{2}III$ -  
 $\frac{1}{2}III$ -  
 $\frac{1}{2}IV$   $\frac{1}{2}V$  III  
 $\frac{1}{2}V$  V-  
*ff* *pp*

This page of musical notation is for guitar and consists of ten staves. The notation includes various chords, arpeggios, and melodic lines with fingerings and dynamics. Key markings include 'f' (forte), 'dolce' (softly), 'ff' (fortissimo), and 'pp' (pianissimo). Roman numerals indicate chord qualities:  $\frac{1}{2}V$ ,  $\frac{1}{2}III$ ,  $\frac{1}{2}IV$ ,  $\frac{1}{2}V$ , III, and V. The music is written in a single system with a key signature of one sharp (F#).

# Andante Largo

Op. 5 No. 5

Sor's title to *Opus 5, Six Very Easy Little Pieces*, might be contested by those who perform the famous *Andante Largo* as a concert solo. It is a most effective piece, and if not "very easy" at least not very difficult.

There is only occasional fingering in the original.

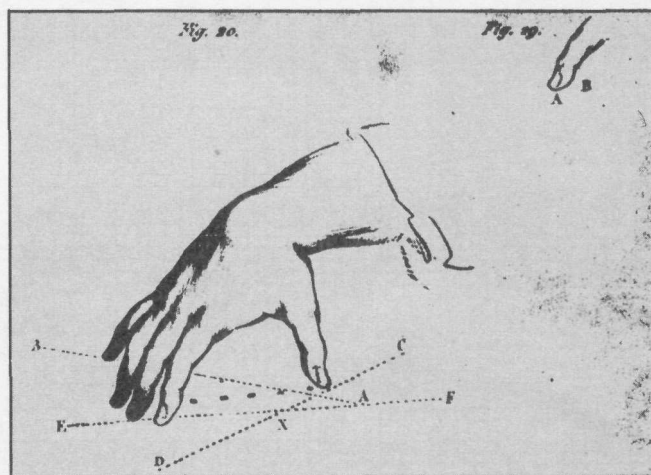
- 1 There is no fingering for the first line, so the positions are only a suggestion.
- 2 Although somewhat awkward this fingering is essential if the bass chord is to sustain for its full value.
- 3 The slurs are editorial, the original giving only the phrasing.
- 4 The only way to sustain the high A is to take it with the 2nd finger. If played with the 1st finger the note value must be "implied."

5



- 6 There is no practical way to sustain the quarter-note F. On the smaller fingerboard of Sor's time it was probably taken with the 3rd finger.

Suggested tempo ♩ = 66.



Hand movement diagram from Sor's *Méthode*.

Andante Largo  
Op. 5 No. 5

Fernando Sor

6th to D [1] VII

[2] 1. 2.

V VII II

V VII V VII V VII V

VII V III II 1/2 IV [3]

VII

[4] II VI V [2]

5 Mineur 1/2 VII

6 II I III I



III - - - - - 7      ½ II    ½ III - - - - - 7    ½ II

½ VII - - - - - 7

½ I    ½ III    Majeur

VII - - - - - 7

½ VII II - - - - - 7      V - - - - - 7    VII - - - - - 7    V      VII    V - - - - - 7

VII - - - - - 7    V      VII    V - - - - - 7    III - - - - - 7    II - - - - - 7      ½ IV

VII - - - - -

II - - - - - 7    VI - - - - - 7    V

# Variations In Tremolo From Op. 21

Regondi achieved early fame as a child prodigy, and had performed in most European capitals by the age of nine. Sor composed a fantasy (*Souvenir D'Amitié Op. 46*) expressly for him, which may be taken as a considerable tribute to his ability.

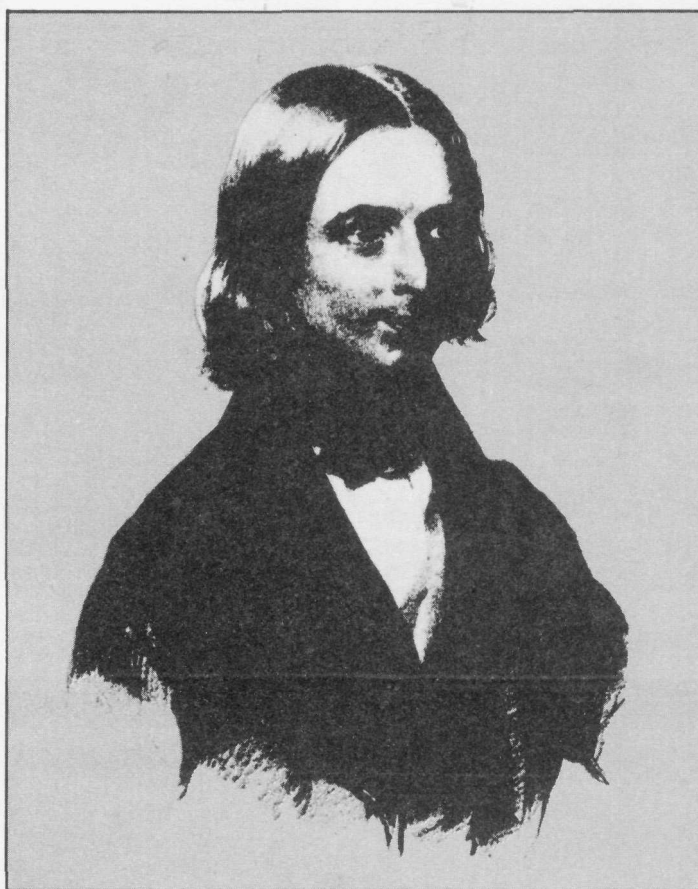
His compositions are few, the one below being an extract from a lengthy *Theme and Variations*. It is interesting as one of the first examples of the use of tremolo technique in the nineteenth century.

The writing of the bass line is somewhat unusual, in that some of the notes overlap others forming, in effect, extra voices. As a practical solution, I suggest first playing the thumb part without the tremolo, taking care to give each note its correct value.

The fingering is editorial.

- 1 The unusual fingering is necessary if the bass F is to sustain.
- 2 I would suggest placing the complete E chord at this point.
- 3 All three note chords should be played with p, i and m.

Suggested tempo ♩ = 46.



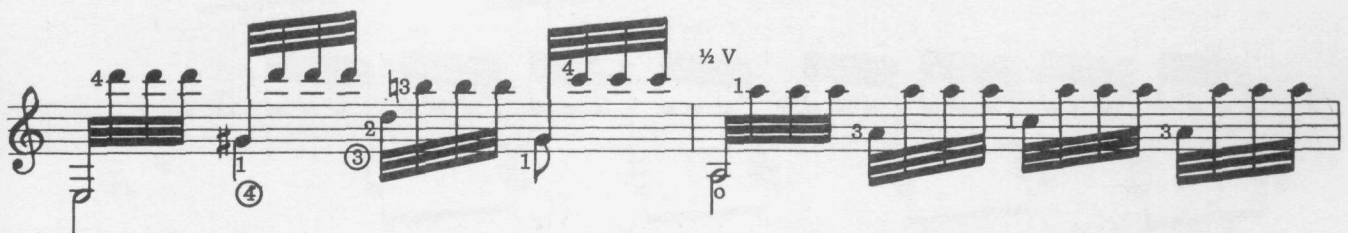
Giulio Regondi in 1841; portrait by Viennese lithographer Josef Kriehuber.

# Variations In Tremolo From Op. 21

Giulio Regondi  
(1822-1872)

The musical score is written for a single melodic line in 2/4 time. It features a series of rapid tremolos, often spanning multiple octaves. The key signature is one sharp (F#). The score is organized into sections indicated by dashed lines and Roman numerals:  $\frac{1}{2} V$ ,  $\frac{1}{2} IV$ , IV,  $\frac{1}{2} V$ ,  $\frac{1}{2} IV$ , and  $\frac{1}{2} II$ . Fingerings (1-4) are clearly marked above the notes. Articulation, including accents and slurs, is used to shape the melodic phrases. The piece concludes with a final, rapid tremolo flourish.







# An Die Musik

Op. 88 No. 4

Although *An Die Musik* was not published with a guitar accompaniment as were so many of Schubert's songs, the structure of the piano part is so guitaristic that it is a pleasure to play this great favorite on the instrument with which it was probably originally conceived. (See Introduction p. 8 ).



Franz Schubert



An Die Musik  
Op. 88 No. 4

Franz Schubert  
(1797-1828)  
Words by Fr. von Schober

Voice

Guitar

6th to D

$\frac{1}{2}$  II

Du hol - de Kunst, in wie - viel grau - en  
Oft hat ein Seuf - zer, dei - ner Harf' ent -

$\frac{1}{2}$  II

Stun - den, wo mich des Le - bens wil - der  
flos - sen, ein sü - sser, hei - li - ger Ac -

Kreis um - strickt, hast du mein  
cord von dir, den Him - mel

106

Herz — zu war — mer Lieb' ent — zun — den, hast  
bess' — rer Zei — ten mir er — schlos — sen, du

mich in ei - ne bess' - re Welt ent - rückt, in ei - ne  
hol - de Kunst, ich dan - ke dir da - für, du hol - de

⅞ VII - - - ,

bess' - re Welt ent - rückt!  
Kunst, ich dan - ke dir!

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system also consists of a single staff with a treble clef and a key signature of one sharp. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The score is written in a simple, clear style, suitable for a children's songbook.


## Op. 107

The variations in this setting do not follow those of Handel and are Giuliani's own composition.

**[1]** *In a number of places Giuliani appears to have written sustained notes which may not have been truly intended. In this case if the E is to sustain an alternative fingering would be:—*



- [2] See note 1. To sustain the bass A would require over-complex fingering, which I feel was probably not the intention.
- [3] It is obviously impossible both to slur the bass A to the C# and to sustain it. I have given priority to the slur.

Giuliani's tempo marking is  = 88.

**Mauro Giuliani**  
(1781-1829)

## Andantino

## Theme

 $\frac{1}{2}\text{II} - - - -$  $\frac{1}{2} \text{ II} - - - - -$ 

II





# Variation I

Musical score for Variation I, measures 1-16. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is written on a single staff. It begins with a *mf* dynamic marking. The first measure has a  $\frac{1}{2}$  II repeat sign. The melody consists of eighth and sixteenth notes, often beamed in groups of four. Fingering numbers (1-4) are indicated below many notes. The bass line consists of whole and half notes. The piece concludes with a double bar line and repeat dots.

# Variation II

Musical score for Variation II, measures 1-16. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is written on a single staff. It begins with a *mf* dynamic marking. The first measure has a  $\frac{1}{2}$  II repeat sign. The melody consists of eighth and sixteenth notes, often beamed in groups of four. Fingering numbers (1-4) are indicated below many notes. The bass line consists of whole and half notes. The piece concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody. The second system contains the remaining four measures, including a repeat sign and a final measure. The melody is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'p' (piano). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. Chord symbols are placed above the staff: 1/2 V, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score also includes a bass line with notes and rests. The piece concludes with a double bar line and a repeat sign.

### Variation III

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, in D major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The key signature has two sharps (F# and C#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "mf" and "sf". There are also performance instructions like "IV", "II", "I", "1.", "2.", and "a tempo". The score is divided into measures by vertical bar lines.

# Variation IV

1/2 II - - - - - 1/2 II - - - - - 1

*pp*

II - - - - - IV - - - - - 1. 2.

*cresc.*

1/2 V - - - 1/2 V

1/2 II - -

*mf*

1/2 II - - - - - 1/2 II - - - - - 1

*p*

1/2 II - - 1/2 II - - 1. 2.



# Variation V

## Minore sostenuto

*p*

*mf* *cresc.*

*mf* *sf* *sf* *(slargandosi)*

*pp* *a tempo*

*mf*

*diminuendo*

*sensibil* *men* *te*

### Variation VI

[illegible][illegible]

Musical score for "The Rose Tree" in G major (one sharp). The score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The time signature is 3/4. The score consists of 16 measures. The melody is written in a single line, with some notes beamed together. The lyrics "The Rose Tree" are written below the staff. The score ends with a double bar line.

Finale 2.

The musical score for the finale of 'The Little Boat' is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The piece begins with a repeat sign and a first ending bracket. The melody features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several trills and grace notes. The piece concludes with a final cadence. The score is presented on a single page with a large, clear font for the notes and a smaller font for the lyrics and performance instructions.

# Fantasy

Op. 7

A letter to the *Giulianiad* magazine (published 1833-35) defending Sor to a readership mainly of Giuliani fans cited this *Fantasy* as a demonstration of Sor's superior ability as a composer. It is certainly one of his most appealing works, beautifully recorded by Julian Bream. (RCA LSC-2878).

In the original, the largo is followed by a theme and variations. The fingering is editorial.

[1] The extended eighth position bar is tiring until the passage is memorized and played up to tempo.

[2] The change of position is suggested in preparation for what follows.

[3] An extreme stretch, but possible with practise.

[4] For the trill I would suggest a simple  $B^b - C - B^b$  (i.e., a reverse mordent) with a similar treatment for those which follow.

Suggested tempo  $\text{♩} = 76$ .

Fernando Sor  
(1778-1839)

**Largo non tanto**

The musical score is written in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Largo non tanto'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, sf, pp). Fingering numbers (1-4) are provided for many notes. There are also editorial markings like 'harm.' and '12 12'. The score ends with a double bar line and repeat signs.



[illegible]

tr I tr tr VIII

First staff of music in G major, 2/4 time. It begins with a treble clef and a key signature of one flat. The staff contains several measures of music, including a trill (tr) and a section marked with a Roman numeral I. The piece concludes with a forte (f) dynamic marking.

VI III I III

Second staff of music, continuing the piece. It features a piano (p) dynamic marking and includes sections marked with Roman numerals VI, III, I, and III. The notation includes various fingerings and articulations.

III III III

Third staff of music, continuing the piece. It features sections marked with Roman numerals III, III, and III. The notation includes various fingerings and articulations.

IV

Fourth staff of music, continuing the piece. It features a section marked with the Roman numeral IV. The notation includes various fingerings and articulations.

Fifth staff of music, continuing the piece. The notation includes various fingerings and articulations.

Sixth staff of music, continuing the piece. The notation includes various fingerings and articulations.

III I harm. 12 nat. harm. 12 nat. I

Seventh staff of music, continuing the piece. It features sections marked with Roman numerals III, I, and I, along with harmonic (harm.) and natural (nat.) markings. The notation includes various fingerings and articulations.

harm. 12 nat. harm. 12 nat. gva harm. nat.

Eighth staff of music, continuing the piece. It features sections marked with harmonic (harm.) and natural (nat.) markings, and a section marked gva. The notation includes various fingerings and articulations.

# Variations On La Folia And Minuet

Op. 15

The theme of *La Folia* (*Les Folies d'Espagne*) was a favorite one as the basis for variations from the 17th century onwards, and it was used by Corelli and Handel as well as the guitarists Robert de Visée and Gaspar Sanz.

Sor's version, *Opus 15*, was followed by a minuet in the major key possibly intended to be performed after the final variation and for this reason included here.

The fingering is editorial.

- [1] *The slurred notes sounded simultaneously with plucked chords are unusual but do occur occasionally in the music of this period. Obviously the slur must be performed very clearly so that the second note has sufficient volume.*
- [2] *In the original edition there were no slurs in the fourth variation. At times the decision to add slurs appears to have been left up to the player, and those included in this edition should be considered only suggestions.*
- [3] *This is a problem passage, but if the bass notes are to sustain as written there is no alternative fingering.*
- [4] *The fingering of the triplets is that of the composer.*
- [5] *Slurs omitted in the original publication.*

Suggested tempo ♩ = 80.



A figure in the Minuet; from an engraving published in 1735 in Kellom Tomlinson's *The Art of Dancing*. Dance notation used in the Feuillet system appears on the floor.



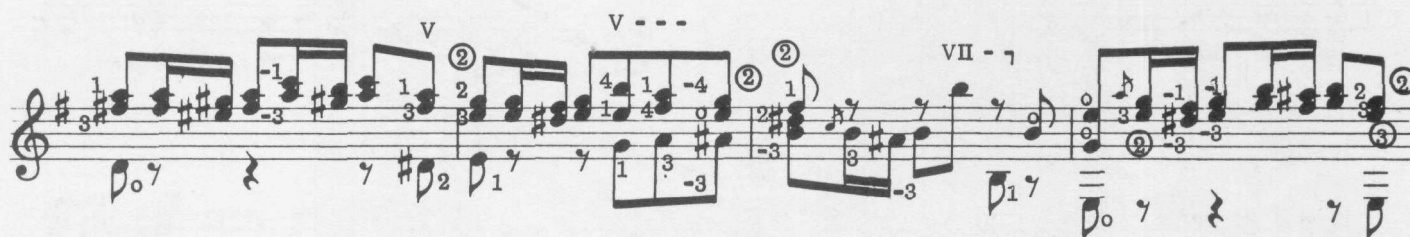
# Variations On La Folia And Minuet Op. 15

Fernando Sor

## Theme



## Variation I



# Variation II

Musical score for Variation II, featuring four staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, -1, -2, -3, -4) and articulations (e.g., accents, slurs). The score is divided into sections labeled II, III, and V.

# Variation III

Musical score for Variation III, featuring four staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, -1, -2, -3, -4) and articulations (e.g., accents, slurs). The score is divided into sections labeled IV, VII, X, and V.

[illegible]



# Grand Overture

Op. 61

The *Grand Overture* is one of Giuliani's most dramatic and brilliant compositions. A fine recording of the work is that of Julian Bream (RCA LSC-3070).

Although considerable technique is necessary to play the piece up to tempo, it is nevertheless very straightforward and idiomatic to the instrument and presents few unusual difficulties.

[1] The bass  $F\sharp$  quarter-note in the original is impossible, and is here corrected to an eighth-note.

[2] An alternative to this difficult change is:—



[3] This passage could be taken on a fourth position bar, but done that way it is harder to eliminate the over-ring of the E chord when the  $D\sharp$  is played.

Suggested tempos, Andante sostenuto  $\text{♩} = 66$ , Allegro maestoso  $\text{♩} = 104$ .



Mauro Giuliani; engraving by Jügel based on the portrait by Stubenrauch.

Grand Overture  
Op. 61

Mauro Giuliani

Andante sostenuto

1/2 V

*f* *p* *f* *p*

*cresc; - - - - poco - - a - - - - poco - - -*

*f* *p*

*f* *p* *f* *p*

*f*

1/2 IV

*f* *p* *mf* *p* *p e ritardando*

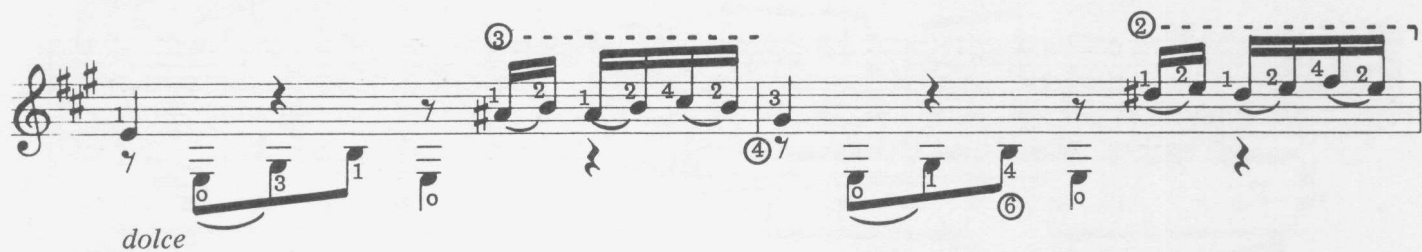
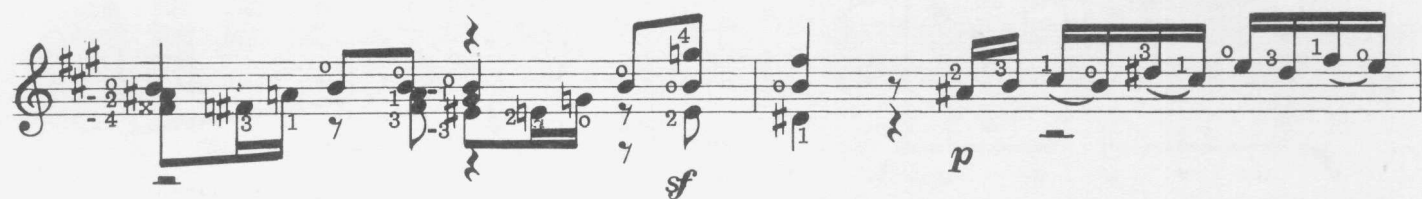
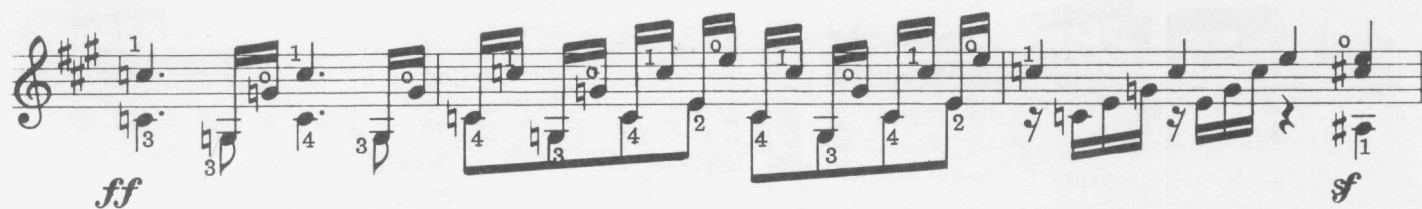
Allegro maestoso

1/2 I 1/2 II 1/2 IV 1/2 II 1/2 II 1/2 II

*p* *mf* *mf* *mf*

[illegible]





*pp* ③

*cresc.* - - - - - *poco* - - - - - *a* - - - - -

- - - - - *poco* - - - - - *f*

*sf*

II

*ff*

*pp* *cresc.* - - - - - *poco* - - - - -

- *a* - - - - - *poco* - - - - - *f*

*sf*

[illegible]



[illegible]

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The lyrics are written below the staff, with the first line of the verse starting at the beginning of the melody. The score includes a first ending bracket and a second ending bracket, both marked with a '1' and a '2' respectively. The piece concludes with a double bar line.

[illegible][illegible]

The first system of the musical score for "The Swan" begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, mostly beamed in pairs. Fingerings are indicated by numbers 1 through 4 below the notes. There are two dynamic markings: *sf* (sforzando) under the first measure and *mf* (mezzo-forte) under the last measure. The system ends with a repeat sign.

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108,

Musical score for a piano piece, featuring eight staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked with dynamics like *sf*, *mf*, *p*, and *f*. There are also performance instructions like "3", "4", and "1" above notes, and "1/2 II", "1/2 IV", and "1/2 I" indicating section divisions. The notation is in a single system, with the first staff starting with a treble clef and a key signature of one sharp.

Musical score in G major (one sharp). The score consists of eight staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4, and articulation is shown with slurs and accents. The piece includes repeat signs and first/second endings.

Dynamics and markings include: *f* (forte), *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *pp* (pianissimo).

The score includes repeat signs and first/second endings, indicated by "1." and "2." markings.





Musical score for a piano piece, featuring nine staves of music. The key signature is G major (one sharp). The notation includes various fingerings, dynamics, and articulation marks.

Dynamics and markings include: *f*, *ff*, *pp*, *cresc.*, *sempre*, *mf*, and *f*.

The score concludes with a series of chords labeled with Roman numerals:  $\frac{1}{2} V$ ,  $\frac{1}{2} IX$ ,  $\frac{1}{2} V$ ,  $\frac{1}{2} IV$ ,  $\frac{1}{2} V$ ,  $\frac{1}{2} IV$ ,  $\frac{1}{2} V$ , and  $\frac{1}{2} IX$ .

②

*p* *ppp* *pp*

*cresc.* *poco*

*a*  $\frac{1}{2}$  IX *poco*

*f*  $\frac{1}{2}$  IX  $\frac{1}{2}$  IX

*mf*

*f* *mf*

*f*

II

*pp*



Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 3/4 time. It features a single melodic line on a treble clef staff. The piece is divided into sections marked with Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, and X. The tempo is marked "Allegretto" and the dynamics range from "pp" (pianissimo) to "fff" (fortississimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks.

# Grand Solo

Op. 14

This major work of Fernando Sor has suffered from a series of irresponsibly edited "revisions" in which chords have been radically changed or simplified, passages omitted, and other alterations made to suit the whim of the "reviser". In these circumstances it is hoped that the inclusion of this piece in its original form will help those who wish to play what the composer wrote rather than what some editor "feels" that he should have written.

The suggested fingerings are editorial.

[1]



[2] *Original:—*



- [3] *In view of the staccato marking on the D, the sign here is presumably one of phrasing and not a slur.*
- [4] *Players may wish to finger this passage another way to avoid the extreme stretch. However the slurring implies that it was done in this position, and overall it seems the most satisfactory.*
- [5] *In spite of the extra note in the chord (low F#) it may be assumed that the intention here is the same arpeggio that is spelled out eight bars ahead where the passage is repeated.*
- [6] *A double slur: 3rd and 4th fingers both pull off to sound the A# and F#.*
- [7] *The 1st finger should be in bar position but with the tip raised so that the open D may sound.*

Suggested tempos, Introduction ♩ = 72, Allegro ♩ = 104.

## Fernando Sor

6th to D

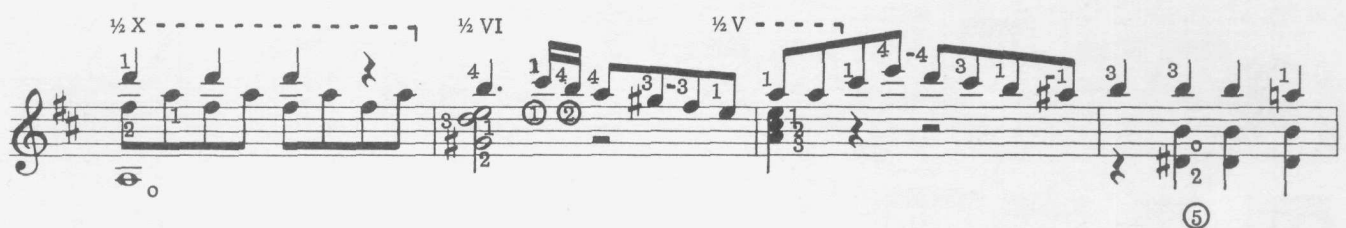
## Andante

135



**Allegro** *p*  $\frac{1}{2}$  II

The musical score is written for a single instrument, likely a piano or organ, in D major (one sharp) and 3/4 time. The tempo is marked **Allegro**. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody in the treble and a bass line in the bass. The melody includes various ornaments and fingerings, with a forte (*f*) dynamic marking. The bass line is marked with a piano (*p*) dynamic. The second staff continues the melody and bass line, with a half note II ( $\frac{1}{2}$  II) marking. The third staff features a melody with a forte (*f*) dynamic and a half note II ( $\frac{1}{2}$  II) marking. The fourth staff continues the melody and bass line, with a half note II ( $\frac{1}{2}$  II) marking. The fifth staff features a melody with a forte (*f*) dynamic and a half note II ( $\frac{1}{2}$  II) marking. The sixth staff continues the melody and bass line, with a half note II ( $\frac{1}{2}$  II) marking. The seventh staff features a melody with a forte (*f*) dynamic and a half note II ( $\frac{1}{2}$  II) marking. The eighth staff continues the melody and bass line, with a half note II ( $\frac{1}{2}$  II) marking. The ninth staff features a melody with a forte (*f*) dynamic and a half note II ( $\frac{1}{2}$  II) marking. The tenth staff continues the melody and bass line, with a half note II ( $\frac{1}{2}$  II) marking.



2

1/2 II - - - 1/2 I 1/2 II - - - 1/2 I - - - 1/2 II - - - 1/2 II

1/2 VII - - - 1/2 V - - -

*p*



[illegible]

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The melody begins with a series of eighth notes, each marked with a '-1' below it, indicating a first ending or a specific rhythmic pattern. This is followed by a section marked 'VI' with a dashed line above it, suggesting a repeat or a specific section. The melody then continues with a series of eighth notes, each marked with a '1' below it, indicating a second ending or a specific rhythmic pattern. The score concludes with a final measure marked with a '1' below it.

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff continues the melody from the first system, starting with a circled '3' above the first measure. It features a series of eighth-note chords, with some measures containing a circled '4' and '2'. The lower staff provides a bass line with eighth notes, marked with circled '2' and '1' above the first measure, and a series of '-1' markings below the notes. The system concludes with a double bar line and a 'VI' section indicated by a dashed line.



$\frac{1}{2} V$

*smorz. poco a poco*

*p*

$\frac{1}{2} II$

$\frac{1}{2} II$

$\frac{1}{2} VII$



This image shows a page of musical notation for a piano piece. The notation is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps). The first system begins with a treble clef and a 4/2 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. There are various accidentals, such as naturals and sharps, and dynamic markings like 'p' (piano). The notation includes many slurs and ties, indicating phrasing and continuity. The piece concludes with a final cadence on the tenth staff.

5 *arpeggio*

V

II

$\frac{1}{2}$  II

$\frac{1}{2}$  II

$\frac{1}{2}$  VII

6

The musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The piece begins with a section marked '5 arpeggio', showing a series of arpeggiated chords with fingerings (1-4, 2-1, 4-2, etc.) and a circled '2'. This is followed by a section marked 'V' with a dashed line above it, containing more arpeggiated patterns and a circled '2'. The next section is marked 'II' with a dashed line above it, featuring a series of arpeggiated chords. Below this, there are two sections marked ' $\frac{1}{2}$  II', each with a dashed line above it, containing arpeggiated patterns and a circled '2'. The final section is marked ' $\frac{1}{2}$  VII' with a dashed line above it, containing arpeggiated patterns and a circled '2'. The piece concludes with a section marked '6' containing a final arpeggiated pattern.

This page contains eight staves of musical notation in G major (one sharp). The notation includes various rhythmic patterns, fingerings, and dynamic markings.

- Staff 1:** Features a melody with eighth and sixteenth notes, and a bass line with chords and single notes. Fingerings are indicated by numbers 1-4.
- Staff 2:** Continues the melody and bass line with more complex rhythmic patterns.
- Staff 3:** Similar to the previous staves, with a focus on rhythmic flow.
- Staff 4:** Includes a first ending bracket labeled "I" and a measure with a circled "7".
- Staff 5:** Features a first ending bracket labeled "I" and dynamic markings "cres." and "ff".
- Staff 6:** Includes a first ending bracket labeled "1/2 VII" and dynamic markings "p" and "ff".
- Staff 7:** Includes a first ending bracket labeled "1/2 VII" and dynamic markings "p" and "ff".
- Staff 8:** Concludes the piece with a final chord marked with a double bar line.